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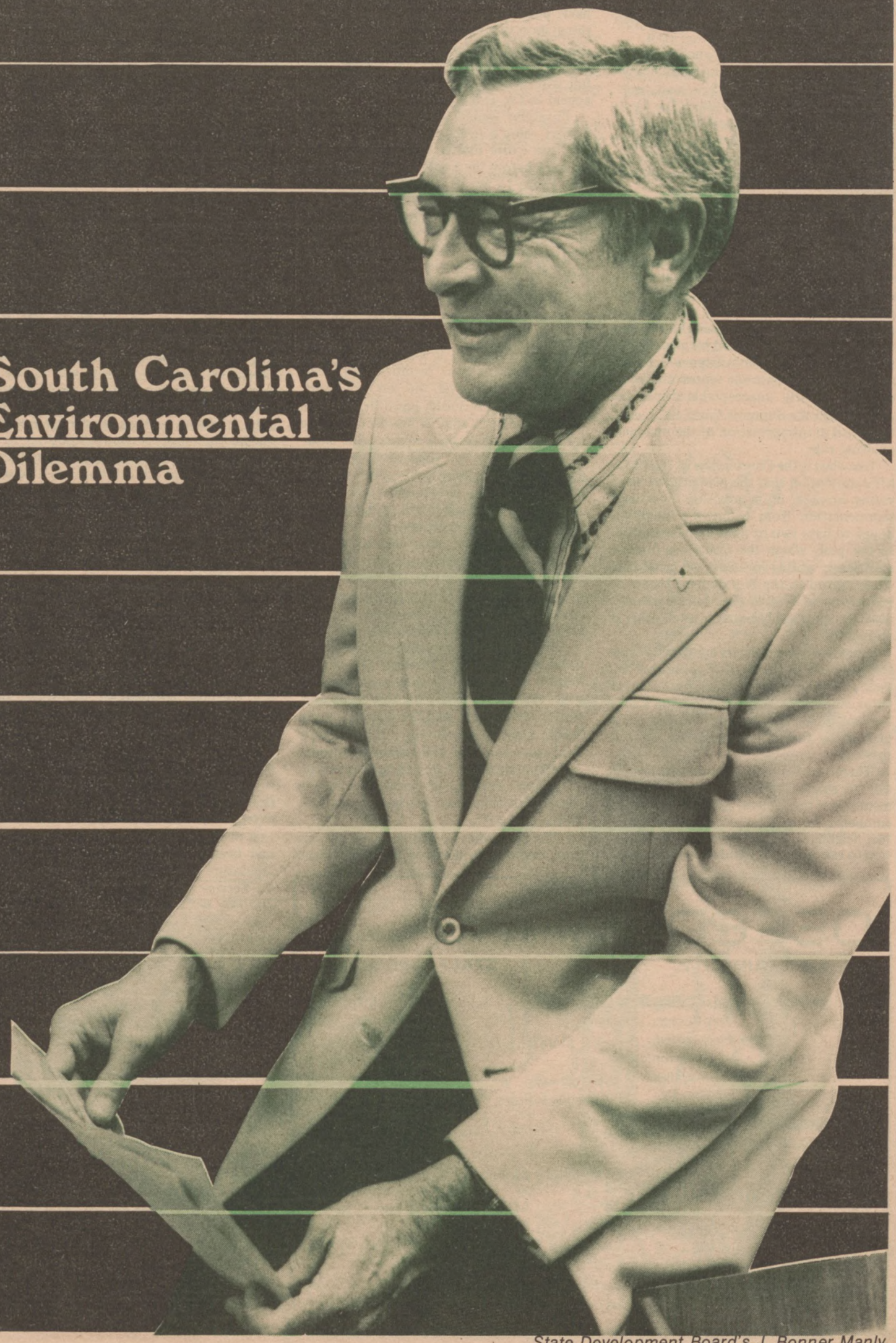
# osceola

## South Carolina's Environmental Dilemma



State Development Board's J. Bonner Manly

# Gritpolitik

by Tim Rogers

There is nothing in the South Carolina Constitution that requires the General Assembly to undergo annual crises over legislative reapportionment. But, why not? It's always a great show—filibusters, all-night sessions, hot oratory. And it gives the capital press corps steady, yet flashy copy to last the summer months. Besides, they have to do something with all that extra cash lying around in the state treasury. What better use than per diem expenses for the makers of our laws while they provide a little entertainment during dog days?

In fact, you can expect most anything to come out of those knock-down, drag-out affairs. Except, of course, a constitutional reapportionment plan. After all, this is serious business, and these people have to be practical.

Once again, it's time for another installment in what has become almost an annual ritual since the original "one-man, one-vote" ruling way back in 1964. The U. S. Supreme Court recently held the latest apportionment plan for the state House of Representatives to be inconsistent with the federal Constitution's idea of representative democracy.

By merely citing precedent cases, however, rather than issuing a formal opinion to accompany its decision, the Court left somewhat open the question as to what degree and in which particulars the plan is constitutionally lacking. There are two main points of contention. First, there is the problem of the discrepancies in the numbers of constituents represented by each legislator. The House's earlier insistence that each county retain at least one representative resulted in clearly unacceptable disparities, even though the Supreme Court has recently relaxed its interpretation of the one-man, one-vote rule.

Less clear is the Court's view of the plaintiff's contention that the plan diluted black voting strength, in its provision for at-large representation from counties populous enough to have two or more representatives. In the past, where the Court has found a sufficiently strong influence of racial bias, it has agreed to the requirement that state legislators be elected from single-member districts, all roughly equal to each other in population.

Single-member districts are exactly what the plaintiffs in the NAACP-sponsored suit seek and they feel that the Court's unanimous vindication of their appeal is a solid indication that the justices consider such a plan to be the most appropriate relief in this case.

There is, of course, considerable opposition to single-member districts among the members of the General Assembly. Many incumbents from larger counties are suburban neighbors, owing their continued election to various county-wide machines, coalitions, and so forth. Not only would a single-member district plan undoubtedly mean defeat for some of these incumbents, it would also open the door to the influx of more ideological, less conventional types into the legislative halls.

Since the Supreme Court did not return the case to the three-judge panel which held original jurisdiction, that court has said the matter is now entirely up to the legislature. In the consequent absence of any judicial guidelines, the chances of the legislators drawing up a single-member district plan on their own initiative are, as Senator Ervin would say, slim and none. The plaintiffs in the just-completed action have publicly stated, however, that anything short of a single-member district plan coming from the legislature after yet another special reapportionment session this fall will result in an automatic renewal of appeal to the federal courts.

Privately, leaders in the single-member district camp concede the great probability that the entire matter will ultimately end up back before the Supreme Court. Should that prove to be an accurate prognostication, there is at least an even chance that the 1974 elections will come and go before the voters of South Carolina get their first opportunity to elect a legitimately representative House of Representatives.

In addition to blacks and progressive Democrats, the most vocal support for single-member district representation has come from the state Republican Party. Republican strength in the suburbs of the larger, metropolitan counties has been building steadily over the last ten years. Not until quite recently, however, have the GOP forces been able to muster majorities for local candidates on a county-wide basis.

The elections of 1972 saw significant Republican breakthroughs, however. In Richland County, for example, where only one Republican candidate had run successfully since Reconstruction, seven out of eleven Republicans were elected to the House in 1972. Republicans were less successful in state Senate races, where multi-member districts often group metropolitan counties with outlying counties in which Republican muscle is less developed.

Thus, it is not too difficult to understand why GOP state Chairman Ken Powell, himself a frustrated Senate candidate last year, says Republicans are now more concerned with single-member districts in the Senate than in the House. "If possible, I think one house of the legislature should represent counties," Powell said recently. "That has been ruled impossible in the Senate, but they may still be able to do it in the House."

The Republicans' suit to have the current Senate plan declared unconstitutional was rejected by the Supreme Court the same day as the House ruling. Black plaintiffs, including the NAACP and the United Citizens' Party (UCP), have a separate action on the Senate plan pending before the District of Columbia District Court. Sources indicate they expect the suit to ultimately bring the issue of state Senate reapportionment back before the Supreme Court, and in spite of the Republicans' rebuff, there is optimism that the UCP-NAACP appeal will receive more favorable scrutiny.

In any event, it appears certain that the fun and games will continue for some time to come. As one Richland County politico put it, "There is no more basic issue than reapportionment. When you've got a bunch of people fighting for their political lives, don't expect anybody to give up too soon."

## EARLY SKIRMISHING

It is beginning to look like the Lieutenant Governor's race next year might develop into something more than the dull, meaningless non-contests of the recent past. Hard to believe? If any of the current skirmishing between potential candidates can be taken as clues of things to come, it just might happen.

For example, there was an interesting exchange the other day during a hearing before the Public Service Commission (PSC), which was considering a rate increase request from United Telephone Company. One of the attorneys for United Telephone was Brantley Harvey, who is also a Democratic member of the House of Representatives from Beaufort County, and the only candidate to thus far declare openly for the Lieutenant Governor's post.

As Harvey was presenting his argument for the Company, South Carolina Taxpayers Association Executive Director Tom Turnipseed rose to challenge him. Turnipseed, a young Columbia attorney who previously held a key position on the Presidential campaign staff of Alabama Governor George Wallace, has over the past twelve months injected himself into South Carolina politics with considerable vigor and imagination. As head of the Taxpayers Association, for instance, he secured the appointment of black Columbia attorney Hemphill Pride as General Counsel, and just recently delivered an enthusiastically received address to a statewide NAACP meeting in Charleston.

Turnipseed's gospel is economic populism. Working through the Taxpayers Association, he has been aggressively confronting issues of state tax reform, and the excessive power of utility companies. On this occasion, the issues Turnipseed raised had been debated before: since the state legislature elects the members of the Public Service Commission, who in turn set the rate levels at which utility companies may charge consumers, is there not a conflict of interest when members of the legislature represent utility companies before the PSC?

Turnipseed contends that there is a serious conflict of interest involved, and moved in this instance to disqualify Harvey as attorney for the Company, on the basis that he night exert "undue influence" on the Commission's deliberations. Turnipseed said if Harvey were allowed to remain, he should be called as a witness to determine if he had helped elect any of the incumbent Commissioners.

Harvey countered that he supported and voted for a bill which passed the House earlier this year, prohibiting lawyer-legislators from appearing before the PSC. (The bill is now stalled in the Senate). Since he had already worked on preparing United Telephone's rate increase request before the bill came up, however, Harvey said he decided to go ahead and appear in the Company's behalf.

Meanwhile, state Republican Chairman Ken Powell got into the act by charging that Turnipseed and the Taxpayers Association were off-base in their recent attacks against the South Carolina Electric and Gas Company, which has also petitioned the PSC for rate increases. Powell called SCE&G's request merely "a symptom," the disease consisting jointly of the method of selecting PSC members and the continued practice of allowing lawyer-legislators to appear as advocates before the Commission. "Why attack anyone simply for asking for a price increase?" Powell demanded.

The youthful state Republican chairman has been mentioned on numerous occasions as a possible candidate for Lieutenant Governor. Turnipseed remains a question mark; he has openly talked of running for the number two position, but lately his name has been increasingly mentioned in discussions about the contest for Governor.

The point is that pre-season manuevering is involving a larger number of hopefuls and potential hopefuls, and is much more issue-oriented this year than in quite some time. Fundamental problems such as those which engaged Mssrs. Harvey, Powell, and Turnipseed last week are the matters South Carolinians want and need to hear their candidates for higher office debate. If the trend continued, 1972 could signal a rather distinct departure from the restricted, restrained politics that has characterized South Carolina for at least the past decade.

## ENDING THE WAR

In case you missed it, the South Carolina delegation in the U. S. House of Representatives split 5-1 against concurring with the Senate amendment to cut off funds for U. S. bombing of Cambodia and Laos. The House, of course, voted 235-172 to concur with the Senate action, in an historic move.

On the vote to override President Nixon's veto of the supplemental appropriations bill containing the amendment, the split was 4-1 in favor of sustaining the veto (with Dorn not voting.)

Only the delegations of Alabama and Mississippi gave as few or fewer votes to the motion to override. (One Alabama Congressman voted to override; all Mississippi Congressmen voted to sustain.)

On both votes, Democratic Fourth District Congressman James Mann of Greenville cast the only South Carolina vote to stop the bombing. Mann, who lines up consistently with the President on domestic issues, has for some time voted against the Administration's policies in Southeast Asia. Mann stated as he cast his original vote for the amendment that he could see "no legal or moral justification" for the continued airwar. The Congressman said he was willing to accept a later deadline for a bombing halt, in order to allow the Administration time to negotiate for a cease fire, but voted for immediate cessation as a preferred alternative to no restrictions whatsoever.

An interesting comparison on the Cambodian issue can be drawn between the positions of Senator Fritz Hollings, who will be up for re-election next year, and Third District Democratic Congressman Bryan Dorn, now the front-runner for the Party's nomination in next year's gubernatorial campaign. Dorn, an unreconstructed hawk, has called for continued vigorous military pressure, while Senator Hollings has been equally as firm in his contention that all U. S. military action in Indochina should cease.

Should Dorn and Hollings find themselves "running mates" of sorts in the fall of 1974, it would be interesting to watch for any repeats of the recent occasion on which each made speeches on foreign policy in different cities in the state, each espousing diametrically opposed viewpoints.

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# Cheap Shots

## COLUMBIA'S TV HABITS

Interesting statistics concerning the opinions and habits of Columbia television viewers can be found in a survey done by Cable Services, Inc. during February 1973 for LVO Cable, Inc., one of the companies bidding for the Columbia cable television franchise.

Of the residents surveyed in the City of Columbia, 95% felt television coverage in the city keeps them well-informed on local issues, yet only 78% considered the quality and depth of local news coverage to be good. This compares with 91% who considered the quality and depth of national news coverage to be good.

Fifty-two percent of those interviewed admitted to watching television three to four hours a day; 20% said they watched television five to six hours a day, and 13% said they watched the tube more than six hours a day. Sixty-five percent watched entertainment shows most frequently, yet only 52% considered the quality of entertainment programming to be good.

Thirty-three percent of the residents interviewed thought available education programs were good, while 75% felt sports coverage was good.

A portion of the questionnaire dealt with possible "expanded services" which might be made available on the forthcoming cable system. One hundred percent of the potential viewers interviewed said they would rarely watch the following if it were made available on the cable: state capitol activity, city council meetings, Roller Derby, community events, bowling leagues, local political candidates, military news, PTA meetings, labor organizations, country and western music, voters associations, local news and weather, championship prize fights, local rock and discotheque, stock market reports, syndicated series, family planning, wrestling, technical and vocational training programs, a want ad channel, and local golf tournaments.

These results make you wonder is anybody was home when the interviewers came to call.

## CONSUMER WAR RAGES

Report from the front lines of the Consumer War:

The Food and Drug Administration has caused a U. S. Marshal to seize what is believed to be the remaining stock of Majzlin Spring Intrauterine Devices (IUD) which were being manufactured and distributed by Anka Research Ltd. of Jamaica, N.Y.

Although the number in actual use is unknown, more than 100,000 of the uertine devices have been sold since 1968. According to a federal consumer report, the device is a fine metal spring with accordion-type action and is implanted in the uterus by a physician. The FDA suggests that women who think they may be using the Majzlin IUD should "promptly consult their physicians for further information and treatment."

Continued use may lead to serious complications, FDA scientists warn, and the danger increases the longer the device is left in the uterus. Amond bad side effects reported are cramps and bleeding, imbeding in the walls of the uterus, and the eventual possibility that the IUD may have to be removed surgically.

The Federal Trade Commission has provisionally accepted a consent order from the Commercial Credit Company, one of the nation's leading independent consumer finance companies, which prohibits Commercial Credit from violating the Truth in Lending Act when selling credit life and credit accident and health insurance.

The consent order was tentatively accepted in connection with an FTC complaint charging that Commercial Credit was using a variety of methods to force borrowers to take out credit life and health insurance... often without the borrower's knowledge. The truth-in-lending act requires that such charges must be included in the computations of finance charges unless the insurance is optional and the consumer signs a written indication of his desire to have the insurance.

The agreed-to order "forbids the firm to misrepresent that credit insurance must be purchased to obtain credit, or discourage borrowers from declining insurance coverage."

You may have heard the TV jingle, "seven natural fruit juices in *Hawaiian Punch*." Well, there are seven natural fruit juices somewhere in *Hawaiian Punch* but they ain't easy to find, friends. The FTC reports that the predominant ingredients are water and sweetening agents which are added to fruit juices and "other ingredients." The *Punch* actually contains less than 20% fruit juices.

RJR Foods, Inc., the maker of HP, has been ordered to cease using any labels or advertisements which depict fruit or juice unless the total percentage of juice concentrate is "clearly and conspicuously disclosed, or unless the product contains 100% single-strength fruit juice."

Wanta *Hawaiian Punch*?

Eight deodorant manufacturers have been ordered by the federal government to substantiate their advertising claims "in plain language so that the average consumer will be aided in understanding it."

This order represents the first action on the government's part to focus on "major advertising themes."

Included in the companies which have until July 23 to provide advertising documentation are some of your TV favorities: *Mitchum*—"I didn't use my antiperspirant today and I may not use it tomorrow," and then there's *Arrid Extra Dry*—"helps stop wetness best." Other claims include those of *Right Guard, Body All, Certan-Dri, English Leather Puls, Ban Roll-On, and Dry Formula Secret.*

Four companies claim to stop dampness and odor better than anything else.

The requirement to substantiate advertising claims should not be taken, of course, as a suggestion that the companies are guilty of any violations.

(*Osceola* solicits items of local consumer interest, both city and state. If you get burned, let us know, and we'll pass the word along after we check it out.)

## GAS SHORTAGE, ANYONE?

According to a recent Associated Press report, President Nixon, "has urged Americans to slow down their automobiles, use less air-conditioning, think in terms of conservation and try to cut energy consumption by five percent in the next year."

"The conservation of existing energy resources," the President said, "is not a proposal, but a necessity."

Even as the President asks Americans to cut back on air-conditioning, he continues the war in Cambodia, against the wishes of Congress and contrary to public opinion. The bombings in Indochina have been described as "a major cause of gas shortage" by a number of economic experts. The Center for Defense Information reported in January that the Defense Fuel Supply Center, which procures petroleum products for the Defense Department, raised its jet fuel requirement by 118 million gallons, for total of 315 million gallons obtained from January to March, 1973.

A month of B-52 bombings consumes over 65 million gallons of fuel. One sortie, by a B-52 flying from Guam uses about 28,000 gallons and a current day's average B-52 bombing in Southeast Asia consumes 2.2 million gallons of fuel.

Back in the USA, talk of gas rationing continues.


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# Private Schools And Public Faces

by John Norton

"I don't see any conflict of interest," a public school board member said recently when asked about his involvement in a local segregated private school. "I'm still doing my job to the best of my ability. My participation in the private school has had no influence on my performance on the school board."

The school board member is one of hundreds of school trustees, public school administrators and employees, and public officials who continue to operate and influence the public school system in South Carolina while they lend support, either directly or indirectly, to the segregated private school network.

"There's nothing illegal about such conflicts of interest." State Superintendent of Education Cyril Busbee said in a recent interview. "It may indicate a lack of ethics, even immorality, but I certainly wouldn't request that [these officials]resign or be dismissed."

A public school administrator in a black-majority school district who is not involved in the private system offered a somewhat different point of view. "It may not be illegal," he said, "but I think such conflicts of interest raise serious questions concerning these individuals' commitment to quality public education. After all, your politicians, school board members, and school administrators are primarily responsible for maintaining and improving the public system. When these individuals are involved in private schools, I think their commitment (to public education) is secondary, if it exists at all."

Studies conducted during February, March, and April indicate that while the incidence of public school teachers and lower-level school personnel enrolling their children in private segregated schools is common throughout the state's public system, the involvement of higher-level administration, trustees, and public officials is most severe in rural, black-majority districts where whites have deserted the public system in large numbers. In many of these districts, the white power structure continues to dominate not only the operation of the public schools, but the apparatus for raising millage and issuing bonds to finance the public system. And as many private school supporters are bitter about what they consider "double-taxation"—i.e. paying private school tuition costs and public taxes for education—the white power structure often feels considerable pressure to simply maintain or even reduce expenditures for public education.

## Calhoun County

Calhoun County is divided into two school districts; one headquartered in St. Matthews and the other in Cameron. The Cameron district was the first to receive a desegregation court order, back in 1967. At that time, there were no established private schools in Calhoun County and whites who wished to flee before the "black wave" had two choices, either attend a private school in nearby Orangeburg County or cross district lines into the St. Matthews school system. Most whites chose the latter and by the 1968-69 school year, the Cameron district was 100% black.

In late 1969, the General Assembly approved a ten-mill school tax refund to residents of the Cameron district. The refund was attributed to the fact that all white students had withdrawn from the public system, so fewer funds were needed to operate it. The argument was weak—it ignored both fixed costs for school operation and the fact that the Cameron district had one of the most inadequate school programs in a state nationally known for its mediocre public education. The tax refund was the only one granted by the legislature to any school district, despite withdrawals of large numbers of whites from districts in Orangeburg, Jasper, Dorchester, Marion, Charleston, Beaufort, and other counties.

In addition to the tax refund, school millage was lowered from 54 mills in 1967-68 to 49 mills in 1968-69, and from 49 mills in 1969-70 to 44 mills in 1970-71. The second decrease was accompanied by a decrease in assessed valuation of property per pupil from $1935 in 1969-70 to $1929 in 1970-71. Millage for the neighboring St. Matthews district remained at 49 mills from 1967 to 1972 and the assessed valuation per pupil jumped from $1232 in 1967-68 to $4222 in 1971-72. A 1970 desegregation court order in the St. Matthews district drove many of the whites who fled there in 1968 into private schools in Orangeburg County and to St. Matthews' Calhoun Academy, opened in January, 1970. St. Matthews' black enrollment increased from 68.8% in 1969-70 to 82.7% the following year as a result of this white flight.

The 1969 tax refund and the graduated cuts in school tax millage in the Cameron district can be attributed primarily to State Senator Marion Gressette, the head of the Calhoun County legislative delegation which must approve all matters related to school taxes. Gressette, who serves as President Pro Tem of the Senate and vice-chairman of the Senate Education Committee, has a long history of support for the independent segregated school system. In early 1972, Gressette served as attorney for the South Carolina Independent School Association, representing over 20 of its member schools whose tax-deductible statuses were being challenged (and were later revoked) by the Internal Revenue Service on the grounds that the schools had racially-discriminatory admissions policies. SCISA's president, Dr. T. E. Wannamaker, is also headmaster of Willington Academy, the Orangeburg private school where most Cameron district whites fled in 1970. According to records in the S. C. Secretary of State's office, the Chairman of the Board of Willington Academy is J. M. Moss III. Moss is also chairman of the public school board in the Cameron district. (The involvement of Gressette and Moss helps explain why white students from Cameron were able to cross district lines in 1968 into the St. Matthews school district—an action which requires approval of the county school board.)

During 1972-73 school year, all white school board members, administrators, teachers, aides, and other white public school employees sent their children to private schools in the Calhoun-Orangeburg area. Three whites attended public school in the Cameron school system.

Insofar as millage cuts and blatant conflicts of interest are concerned, the Cameron district of Calhoun County is perhaps the most dramatic example of a district where such activity has gone virtually unchallenged. However, in at least two other rural black-majority districts, similar conflicts are producing a less than adequate public education system.

## Lee County

The single school district of Lee County was fully desegregated under a federal court order during the 1970-71 school year. Prior to that time, the district operated under a freedom of choice plan. Whites in the Bishopville community began the construction of a private school, Robert E. Lee Academy in 1965 when a new elementary building was constructed and opened on property donated by a local citizen. By the time the high school portion of Lee Academy was completed in 1969, 181 white students attended Lee. The following year, after implementation of court orders in Lee and surrounding counties, the enrollment jumped to 700, and by the 1972-73 school year enrollment totalled over 800. Black enrollment in the public system rose from 74 per cent in 1967-68 to almost 90 per cent this year.

Millage rates for the public system have not been raised since integration. A white administrator in the public system said recently that public school officials are so discouraged by the heavy involvement of the Lee County power structure in the private system that they have not attempted to gain a millage increase. The majority of the school board members with school-age children have enrolled them in private school, according to this source. In addition, three of the five members of Lee County Council, which makes decisions concerning tax support for the public system and have children enrolled in private schools and one council member has a wife who teaches at Lee Academy. "We did manage to get the school board to request a tax-equalization program to be accomplished by property reassessment," the white administrator said, "but the County Council turned down the request. Fortunately, the state has upped the per pupil allocation of state funds for education, so we may be able to operate at about the same level as last year. But then, we needed more money last year."

In addition to school board and county council members, most white employees of the public system have their children enrolled at Lee Academy. An assistant superintendent in the public schools also has children enrolled there. One of the original incorporators of the private school is an attorney who provides legal services for both the private and public school boards. County funds were used to pave a road to the new academy.

Lee Academy has effectively produced a new dual school system in Lee County—at least for those whites who can afford the high tuition costs. And despite the fact that the academy is fully segregated and has made no attempts to advertise a non-discriminatory admissions policy, the Internal Revenue Service continued to grant the school tax-exempt status as a "public charity," which allows local whites to deduct contributions of up to 50% of their annual adjusted gross income.

"Until some new system for financing public schools is developed in South Carolina," the Lee County administrator said, "this school system is going to continue to have serious financial trouble."

## Bowman

In the districts of Cameron and Lee, very little public protest has been mounted to date concerning the conflicts of interest among public officials. In several other rural districts, however, adults with children enrolled in the public system—most of them black—are protesting vehemently, with varying degrees of success.

NAACP officials in Orangeburg's Bowman School District No. 2 began a vocal protest this spring when NAACP president Quincy Smith charged that the public system had gone "totally downhill" as a result of private school conflicts of interest.

"The roots of the problem lie in the fact that three of the five board members send their children to private school at Bowman Academy," Smith said, "We do not believe they have the right to serve on a public school board."

"If they are really concerned with the welfare of the public school system," Smith asked, "why are their children attending the private schools?"

"We just want them to get the hell out of the way," he continued, "and let the people who send their children to the public schools administer the affairs of the district."

The Bowman district was integrated in 1970, the same year Bowman Academy opened in a former public elementary school building. Black enrollment increased from 74.3% in 1969-70 to 86% in 1971-72 and well over half the whites in the district left the public system. The school which houses Bowman Academy was purchased by the Southern Methodist Church of Bowman, in 1961 for $500. At the time of purchase, two school board members were also church directors. The extremely low purchase price of the two-story elementary school was eventually challenged and in 1966, the church paid an additional $1000 for the building and grounds. Bowman Academy now uses the church property free of charge and also uses classrooms in the church's educational wing located nearby.

During the 1972-73 school year, two public school board members were also officers of the church. Another board member served as vice-president of Bowman Academy in 1970. Recently, one of these board members, who also serves as the local postmaster, resigned after blacks threatened action under the provisions of the Hatch Act, which prohibits federal employees from holding public office.

Transfers of school property have also become an issue in Bowman. Blacks claim that a gymnasium and football field used by the white high school prior to integration have been taken over by the private school supporters. The gymnasium was not officially public school property—it was constructed in the 50s by the Bowman Memorial Gymnasium Corporation, but blacks claim that city taxes were used for the construction. NAACP officials also charge that some physical education equipment located at a formerly all-black high school was transferred to Bowman Academy. An interview with two public school janitors reveals that they have transported supplies and equipment to the private school in public school trucks, although the nature of the equipment is not known. Public school officials deny any wrongdoing.

As in the Lee and Calhoun districts, a number of white public school employees have enrolled their children at the segregated academy—including an athletic coach.

## Dorchester County

Dorchester County is divided into three school districts, headquartered in St. George (No. 1), Summerville (No. 2), and Harleyville (No. 3). The St. George and Harleyville districts are majority-black districts. Four private schools operate in the county; Summerville Academy and Pinewood School in District No. 2, Dorchester Academy in District No. 1, and Mims Academy in District No. 3. While all three districts have been affected to some extent by white flight to private schools following full desegregation of the public systems, the district most seriously damaged both financially and through conflicts of interest has been Harleyville District No. 3.

Prior to court-ordered desegregation in 1970, 56.9% of the children attending public schools in the Harleyville district were black. By the 1971-72 school year, the latest year for which figures are available, the percentage of black enrollment had increased to 68.2%. Most whites who left the public system enrolled their children in Mims Academy, which opened in 1970 with an enrollment of 286 (223 white children left the public schools the same year). Local observers believe the white exodus would have been evern greater had poorer whites in the Harleyville District been able to afford the initial $860 tuition fee at Mims.

As early as 1970, Harleyville area blacks, led by civil rights activist Victoria DeLee, began protesting the conflicts of interest among public school officials and board

*During early 1973, John Norton conducted a three-month study of segregated academies in South Carolina. The information discussed here and in last week's article, is drawn primarily from that study.*

members involved in segregated private schools. Investigation in the district and county reveal that the allegations made by blacks were well-founded. During the 1972-73 school year, the chairman of the district school board had children enrolled at Mims Academy. The district superintendent who commuted from Orangeburg County, had a child enrolled in an Orangeburg private school. A member of the newly-formed Dorchester County Council taught at Dorchester Academy in the neighboring St. George school district. Blacks were particularly irritated when equipment from an athletic field at a former black high school was given to an Academy-supported little league team. They also protested a district board policy which allowed basketball players at Mims to practice in the Harleyville-Ridgeville High School gymnasium.

Recently, the vocal protests of black community organizers have finally had a positive effect in the Harleyville district. The school board chairman and district superintendent have been forced to resign as has the principal at the public high school where academy basketball players were practicing. Members of the district school board have indicated recently that public school employees with children in private schools will not be looked upon favorably when contract renewals come up in the future.

### Sumter County

A similar situation is developing, though more slowly, in another rural, black-majority district where private school supporters have until recently greatly influenced the public system. The district is Sumter's Dalzell No. 2, a large rambling district which includes all of Sumter County except the City of Sumter itself. Two well-established segregated schools are currently operating in the district; Roy Hudgens Academy near Lynchburg and Thomas Sumter Academy in Dalzell, a small community bordering on Shaw Air Force Base. Both Sumter and Hudgens operate in former public school buildings, ostensibly purchased in the early sixties for use as community centers. The property and buildings which house the schools were purchased by the community center organization for the nominal price of $1000 each and remained empty until Sumter and Hudgens Academies gained use of the building free of charge in 1964 and 1965 respectively. In both cases, the boards of the community centers and the private schools are interlocking.

The situation surrounding Thomas Sumter Academy most clearly shows the conflicts of interest of school officials. The 16-room building which now houses Sumter Academy was originally sold to a group called Hillcrest Center, Inc. in 1959 for $1000 as previously mentioned. At the time the building was sold, Dalzell district school board member H. C. Edens, Jr. was also an officer of Hillcrest Center, Inc. In 1965, a year after Sumter Academy began operations, Hillcrest Center purchased an adjoining piece of property consisting of several acres and a small two-story frame house for $1900. Edens was still a Hillcrest Center board member and still served on the public school board. Four other Hillcrest Center board members served on the segregated academy's board of directors.

From 1964 until the present, the majority of the white public school board members

sent their children to Sumter Academy. Edens, who is presently Chairman of the Dalzell district school board, sent his children to Sumter Academy until they all graduated, as did the school district superintendent. The segregated academy also received a great deal of support from Shaw Air Force Base personnel and up until two years ago, an official Air Force bus from Shaw made daily trips to and from the Academy transporting children of the federal employees.

In 1971, a black Air Force officer attempted to enroll his children in Sumter Academy but was turned away because "all classes were full." Later the same day, a white officer successfully enrolled his children at Sumter. In 1972, both Hudgens and Sumter Academies lost their federal tax-deductible statuses for failing to establish non-discriminatory admissions policies. It should be noted that although Sumter lost its tax-deductible status, the IRS failed to revoke the status of the Thomas Sumter Benevolent Society, an eleemosynary corporation organized by Academy supporters to raise funds and hold property for the private school. According to an officer at Shaw Air Force Base who does tax work for air force personnel with children enrolled in the private school, some individuals are continuing to deduct donations to the Academy through the Benevolent Society.

During the 1972-73 school year, two of four active school board members in the Dalzell district had children in private school (excluding chairman Edens, whose children had already graduated). The remaining board member was black. In addition, a member of the Sumter County Commission, which approves millage increases for school purposes, was and is a board member of the Thomas Sumter Benevolent Society. (Other public school employees with children in private school during 1972-73 include a guidance counselor, a librarian, and several teachers at Hillcrest High School, located across the street from Sumter Academy.)

Local blacks began protesting the heavy involvement of public school officials in the private school shortly after integration. Mrs. Sylvia Loney, who operates a local community center, succeeded in halting the transportation of private school students on Air Force buses, but only after a trip to Washington and a talk with Pentagon officials. Of more concern to local blacks, however, were the overcrowded conditions at the public Hillcrest High School. Repeated requests for sufficient millage increases for school use were met with strong resistance by the school board and the district superintendent. (A 1972 study by the Syracuse University Research Corporation showed that the Dalzell district is one of the poorest in the state. Although the assessed property valuation per pupil is only $1222, about half of that of neighboring city district No. 17, millage was increased only seven mills in as many years). The average statewide increase for the same period was about 20 mills).

As in Dorchester's Harleyville district, continued protests and political pressure by vocal blacks in the Dalzell community have finally produced some positive results. Community organizers have succeeded in bringing pressure on the legislative delegation to appoint two new school board members—both white—who have indicated in the past strong support for the public system. A bi-racial coalition of public school supporters has also publicized school board chairman Edens' connection with Sumter Academy and are bringing pressure for his resignation and the resignation of the remaining board member with children in private school. The bi-racial coalition has also received assurances from county commissioners that a millage increase will be supported by that body.

It should be stated emphatically that the situations in Calhoun, Lee, Bowman, Dorchester, and Sumter are not a reflection of the South Carolina public school system as a whole. Generally speaking, the local superintendents, administrative officials, and public school board members are committed to the improvement of public education and give the public system their complete support. This is particularly true in areas where black enrollment is below 50% but is not confined to these areas. Conflicts of interest are rare in urbanized areas, and even in the smaller, low-country counties where many private schools have sprung up in recent years, superintendents and other officials have displayed strong commitment to public education and look upon the rebel yell academies with some disdain.

However, until a new system of public school financing is developed which lessens the dependency of largely black school districts on the whims of the local white power structure, the potential for abuse will remain. Under the current financing system, improvements and innovations in local districts depend primarily upon local and federal funds, as most state money (about 95%) is earmarked for basic necessities. And while federal funds have brought about significant improvements in many areas, the school officials in some of the districts discussed here have not made the effort to secure all available federal funds.

Recent U. S. Supreme Court decisions relating to public school financing in California and Texas indicate that any reforms will have to come about through the efforts of state legislatures. While some S. C. legislators have indicated interest in attacking the present inequities of the property tax system, which creates wide disparities between school districts [compare the 1971 per pupil expenditures of Orangeburg's Elloree No. 7 ($451) with Greenwood No. 52 ($844)], no significant action has yet been taken by the General Assembly.

# More Conflicts Among Public Officials

In a number of South Carolina school districts other than those discussed in the accompanying story, conflicts of interest among public officials in regards to private school activities were uncovered during recent investigations. The brief list which follows will give readers some idea of the extent to which such activities are presently going on:

*Barnwell School District 29*--One of five school board members in this district is a charter director of Jefferson Davis Academy in neighboring district 19.

*Beaufort County School District*--Two of nine school board members in Beaufort have children who attend private schools in the county. During the 1972-73 school year, patrons of May River Academy in Bluffton were permitted to use a local public school auditorium for a fund-raising event. The chairman of the Beaufort-Jasper Joint Planning Commission, who has also served as Beaufort County Republican Party chairman is the founder of a segregated academy in Sheldon. The chairman of the Beaufort County Council was an incorporator of the Low-country Schoolbus Corporation, organized to operate a bus system for private schools in the county.

*Clarendon District 1*--This school district, located in the Summerton area of Clarendon County, has been virtually 100% black since full desegregation occurred in 1970. All white administrators and teachers send their children to nearby Clarendon Hall or have established residency in neighboring District 2 (Manning) where the black-white student ratio is more favorable. The only white school board member with school-age children sends them to private school.

*Charleston County School District*--An assistant principal at a Charleston County public school is an incorporating officer of a private school near his hometown.

*Clarendon District 3*--One public school principal in this district sent his children to private school during the 1972-73 school year.

*Clarendon County Board of Education*--One of six appointed members of the county board of education had his children in private school in 1972-73.

*Colleton County School District*--Twenty-one public school teachers and aides have been specifically idenfified as having children in private segregated schools. Students at the local John C. Calhoun Academy use facilities at the public high school regularly in connection with music classes.

*Jasper County School District*--All white school board members and members of the Jasper County Council with school-age children sent their children to private school during the 1972-73 school year.

*Orangeburg School District 1 (Norway)*--At least one of the five school board members in this district has children enrolled in private school.

*Orangeburg School District 3 (Holly Hill)*--Three of five school board members in the district had children enrolled in private school during the 1972-73 school year.

*Orangeburg School District 7*--The district superintendent of District 7 sent his children to private school in nearby Clarendon County during the 1972-73 school year. Four of five school board members also sent children to private school.

*Marion County*--The chairman of Marion County's only private school, Pee Dee Academy, is William Seals, law partner of state Sen. Ralph Gasque (chairman of the Senate Education Committee), and former chairman of the State Board of Education. According to a story in the *Mullins Enterprise*, Gasque has contributed "memorial gifts" to the Academy.

# More From Cable TV

by John Norton

Sometime this fall, Columbia City Council will award a highly-lucrative cable television franchise for the City of Columbia to one of seven competing firms, all of which are combinations of local business and professional men and national communications companies involved in the nationwide operation of community antenna television (CATV).

Bids for the franchise were originally solicited in October 1972, following the preparation of a Columbia cable franchise ordinance by Washington CATV specialist Warren Braun. Braun, whose $20,000 fee and any other costs accrued during the granting of the franchise will be paid by the successful bidder, prepared an extensive questionnaire which required all bidders to state specifically what technical and community services were to be offered by the company should it become the franchise.

Companies seeking the franchise (see accompanying list) presented detailed proposals at a series of public hearing held in June. Time was also allotted for a public hearing at which individuals from the community could question the proposals, but the hearing was cancelled when no one showed up. "Very few people in the community know anything about cable TV," one city official noted, "and that fact probably accounts for the zero turnout."

With the exception of one company, Palmetto Cablevision, whose operations in Richland County have been held up pending a state Supreme Court decision as to the county's power to franchise, none of the local officers of the companies submitting bids have previous cable television experience. The local firms are dependent upon parent companies which hold the majority stock in each firm and which have the expertise to install and operate the city CATV system.

One city official who asked not to be identified offered an educated guess that one of three firms would probably receive the franchise, in view of their proposals: Columbia Cable TV Co., Inc. (a subsidiary of LVO Systems, Inc.); Midlands Cable TV, Inc. (a subsidiary of American Television & Communications Corp.), or Midlands Cable Communications, Inc. (a subsidiary of Cox Communications, Inc. The corporate directors of Cox Communications and American Television & Communications have voted to merge the two companies, but the merger is currently being held up by an injunction obtained by the U.S. Department of Justice in connection with an antitrust suit.

Excerpts from various bid documents display both the wide range of services potentially available from a cable system and significant profits to be made through its operation.

"The most sophisticated two-way cable system ever designed for any American community has been developed for Columbia." (A two-way capability, providing for home transmission which in the future will allow grocery shopping, banking, direct participation in educational activities and public opinion polls, etc. without leaving your home, is required for Columbia under current Federal Communications Commission regulations.)

"Using (this) system, it would be possible to simultaneously cablecast several different PTA meetings, church services, or recreation programs. Alternatively, it would be possible to combine one or more neighborhoods to hear an address by a state senator . . .several civic leaders with a mutual problem" and so forth.

## COSTS AND PROFITS

Cable subscription costs will average about $5.50 per month for residential dwellers with one UHF television set. Commercial hookups will run about $4 higher. At the outset of the operation, initial installation fees of $15 will probably be waivered by the successful bidder to attract subscribers. The FCC requires that the cable company must construct only 20 per cent of its operation each year (and that no neighborhoods can be omitted), but estimated completion dates in the bid documents range from 18 to 22 months.

One company estimated annual profits from local origination advertising (from a merchandising channel) and subscription fees will total $1,147,000 by 1976. Under current FCC regulations, the City will receive no less than three per cent and no more than five per cent of the gross subscriber revenues, although one bidder points out that "the FCC is currently under pressure from cities to expand permissable fees" to include advertising and other revenue.

## PROGRAMMING

Programming proposals vary from bidder to bidder, but all are required to have at least a twenty-channel capacity and all must carry the four Columbia stations (WIS, WNOK, WOLO, WRLK-ETV). In addition, a public access channel must be provided for first-come, first-serve use by individuals in the community. Several of the submitted bids include provisions for both studio and portable VTR equipment to be made available for use in conjunction with this channel. Some proposals require that individuals using the public access equipment pay costs, others provide the equipment free of charge.

A typical programming package also includes: a feature movie channel, two independent (non-network affiliated) commercial stations outside the Columbia area, two additional ETV stations, a news service channel equipped with wire services and a newsgathering staff, a children's programming channel, a sports programming channel, a weather service channel, a community affairs channel, a religious programming channel, a channel for minority group use, four channels for local school districts, a merchandising channel, a business and financial channel, a convention and tourist channel, a program information channel, plus channels for USC, Midlands TEC, Allen University, Benedict College, Columbia College, Lutheran Seminary, and Columbia Bible College. Channels will also be made available to city, county and state governments.

Five of the seven firms seeking the franchise make no mention of the possibility that some channels--feature movies, sports, finance, etc.--might not be included in the basic subscription price. Another firm simply states that "questions about pay TV must still be resolved." The only firm to make a definite statement concerning additional services at an extra cost states: "The channel capacity and two-way capability of our system offers the basic conduit for providing diverse consumer and commercial services such as intrusion and fire alarms, utility meter reading, merchandising, banking and numerous other possibilities. Our company intends to be in the vanguard in offering as many of these additional services as possible to our subscribers. At this juncture, however, it is impossible to establish what rates would be realistic and equitable until concrete financial and marketing data are available regarding each specific service."

City attorney Roy Bates, who helped develop the franchise ordinance, says "Pay TV is possible; the ordinance neither provides for it or prohibits it." Bates said he doubted pay TV would be initiated at the outset of the city's cable operations due to the additional expense of establishing a pay system. Bates added that while the city will regulate installation and subscription charges, "I doubt seriously if we would try


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to regulate charges for additional services," such as those which might be provided by pay TV.

## MINORITY PROGRAMMING AND EMPLOYMENT

Several bid proposals provide for a minority channel which would be leased or made available to blacks and other minority groups at nominal cost. One proposal provides that the channel will be turned over to the Columbia Urban League which will coordinate minority programming.

In response to FCC regulations and questions from the city concerning equal employment opportunity, one cable company has proposed the creation of a cable engineers corporation, the board of which would be composed of eight black businessmen holding 44% of the stock and five cable company executives, holding 36% of the stock. The remaining stock "would initially be issued into an employee stock option account." The engineering corporation would contract with the franchise installation and service of the city's cable systems and would recruit and train minority labor to fill positions within the corporation.

The eight black businessmen mentioned in the proposal are: Elliott Franks, III, Executive Director of the Columbia Urban League, Jesse Stephens, magistrate of the Upper Township; William Terrell, radio announcer for WOIC; Walter Jones, constable for the Upper Township; Mark A. Martin Jr., president of Martin Electric Company, Inc.; Harry B. Rutherford, a Columbia dentist, Lewis H. Hall, vice-president of Victory Savings Bank, and I.S. Leevy Johnson, a Columbia lawyer and former state representative from Richland County.

## POLICE SURVEILLANCE

One cable company notes in its bid document the potential benefits of the cable system to law enforcement officials:

"Closed circuit cameras are being used in several cities for crime prevention in business and industrial locations. These cameras virtually 'see in the dark' and recent studies indicate they are effective in lowering crime rates.

"The various cameras can be monitored 24 hours a day at a central facility allowing a more efficient use of law enforcement manpower. (The cable company) can provide this service at the request of the police department or a private surveillance agency. The leasees must accept any liability for use of surveillance equipment and deal with any legal problems that may occur."

For anyone concerned about the 1984ish aspects of such a system the cable company offers the assurance that "through planning and control of this technology, the community can insure public benefit without infringement of personal freedom."

## FINAL DECISION

City officials estimate that the awarding of the cable television franchise will take place in September or October, following visits by City Council and Braun to systems operated by the various bidders in other parts of the country. Braun is expected to make a specific recommendation to City Council, but the final decision will be up to Council itself.

The following list includes all companies which appeared before Columbia City Council during recent cable television franchise hearings. Stockholders are listed by name and occupation, where it is known. All companies have both local and national stockholders and all are subsidiaries of national companies involved in the operation of cable systems elsewhere. As noted in the text, ATC Corp. and Cox Communications are attempting to merge, but are currently under an injunction obtained by the U.S. Department of Justice.

### COLUMBIA CABLE TV COMPANY, INC.
(LVO Cable, Inc.)

| STOCKHOLDERS | 1500 SHARES |
|---|---|
| Terrell L. Glenn, Columbia attorney | 50 shares |
| Charles Porter, Columbia attorney | 40 shares |
| Richard Sullivan, Columbia attorney | 20 shares |
| Gibson, Gibbs & Krawcheck, Charleston law firm | 20 shares |
| John P. Cole, Washington, D.C. | 30 shares |
| Alan Raywid, LVO Cable official | 30 shares |
| Joe E. Berry Jr., Columbia attorney, municipal judge | 30 shares |
| Robert T. Lyles, Lyles, Bisset, Carlisle & Wolfe, Columbia architects | 30 shares |
| Linn S. Tompkins Jr., Columbia orthodonist | 10 shares |
| Dr. Frank C. Owens, physician, former mayor of Columbia | 10 shares |
| I.S. Leevy Johnson, Columbia attorney, former state representative | 10 shares |
| LVO Cable, Inc., Tulsa, Okla. | 1200 shares |

(Note: Attorneys Glenn and Porter and the law firm of Gibson, Gibbs and Krawcheck also own stock in Charleston Cable TV Co., Inc. LVO Cable Inc. is 59 per cent owned by the LVO Corp. with assets of $75 million.)

### DAVIS COMMUNICATIONS, INC.
(If the franchise is granted, Davis would form a S.C. Corporation with the following stock arrangement:)

| | |
|---|---|
| Davis Communications | 95 per cent |
| Tom Gregory, president of Gregory Electric Co., Columbia | 5 per cent |

(Note: Davis operates cable systems in Anderson, Bishopville, Lake City and Georgetown.)

### GREATER COLUMBIA CABLE TV, LTD.
(Wometco, Inc.)

PARTNERS INCLUDE:

Yancey A. McLeod, attorney.

Walter G. Edwards, president of Business Development Corp. of S.C. and director of Standard Savings and Loan.

L. J. "Bill" Campbell, retired Columbia police chief.

A.R. and W.H. Gayden, owners of Cigs Vendors.

Dr. William E. Berne, president of LaBerne Manufacturing Co.

Walker H. Garrison, Columbia dentist.

C. Wallace Martin, vice-president for development, USC.

Edward P. Cave, Columbia manager for Wometco, Inc.

O. Stanley Smith Jr., director of state TEC programs.

James N. Pulliam, Pulliam Ford.

John A. Warren, president of Carolina Pipeline.

W.L. Childs, former vice-president of Standard Savings and Loan.

George M. Lee Jr., attorney.

David M. Graham, real estate speculator.

Frank McGuire, USC head basketball coach.

--All partners are of Columbia.

(This organization is a limited partnership. The exact percentage owned by each partner is unknown, but under S.C. law, each investor must put up at least $5000.)

### MIDLANDS CABLE COMMUNICATIONS, INC.
(Cox Communications, Inc.)

| STOCKHOLDERS | PERCENTAGE HELD |
|---|---|
| Cox Cable Communications, Inc. | 85 per cent |
| Jack Fuller, Columbia | 5 per cent |
| Sam Irvin, Columbia | 5 per cent |
| Richard Blencowe, Columbia | 5 per cent |

(Note: Irvin-Fuller Theatres operate 12 movie houses in Columbia and owns the new Carolina Inn. According to franchise records, Cox Communications had at one time planned to merge with the Broadcasting Company of the South.(Cosmos Broadcasting) which owns WIS-TV in Columbia, but this merger was halted due to the conflict of interest between an established TV station and the new cable system.)

### MIDLANDS CABLE TV, INC.
(American Television & Communications-ATC Corp.)

| STOCKHOLDERS | PERCENTAGE HELD |
|---|---|
| Robert E. McNair, Columbia attorney, former governor | 4 per cent |
| David Baker, Columbia investment broker | 4 per cent |
| Robert L. Alexander, Columbia public relations firm president and former McNair aide | 2 per cent |
| Robert S. Davis, chairman of the board, R.L. Bryan Co. | 2 per cent |
| ATC Corp. | 70 per cent |
| Coaxial Systems, Inc., Washington, D.C. | 10 per cent |
| James S. Konduros, McNair law partner | 2 per cent |
| O. Wayne Corley, McNair law partner | 2 per cent |
| Katherine Wolfe, secretary to Lt. Gov. Earle Morris, former McNair assistant | 1 per cent |
| Robert W. Dibble, McNair law partner | 1 per cent |
| Matthew J. Perry, Columbia attorney | 1 per cent |
| treasury stock | 1 per cent |

### PALMETTO CABLEVISION, INC.
(Athena Communications of N.Y., subs. of Gulf-Western)

| STOCKHOLDERS | PERCENTAGE HELD |
|---|---|
| Burnup & Sims, Inc., CATV construction firm, West Palm Beach, Fla. | 10 per cent |
| William Taylor, Computer Management Sciences, Columbia | 4.5 per cent |
| Ralph McCullough II, Assistant Dean, USC law school | 4.5 per cent |
| Athena Communications, Inc. | 80 per cent |

(Note: Gulf-Western operates systems in Dillon and Mullins. Burnup & Sims also own 8 per cent of cable companies in Greenville and Charleston. McCullough owns 2 per cent of these Greenville and Charleston companies.)

### S. C. CABLEVISION, INC.
(Warner Cable Corporation)

| STOCKHOLDERS | PERCENTAGE HELD |
|---|---|
| Clinch Heyward Belser, Columbia attorney | 4 per cent |
| David G. Ellison, Columbia insurance broker | 2 per cent |
| William Gordon Lyles, Lyles, Bisset, Carlisle & Wolfe, architects | 2 per cent |
| Hugh M. Chapman, president of C & S Corporation | 2 per cent |
| W.N. Rosborough, superintendent, Prince Hall Grand Lodge, Columbia | 2 per cent |
| Wilbur Smith, president, Wilbur Smith Associates, consulting engineers | 2 per cent |
| R. Wright Spears, president, Columbia College | 2 per cent |
| I.P. Stanbach, retired manager of N.C. Mutual Life in S.C. | 2 per cent |
| William H. Tuller, president of Seaco, Inc., and Tuller Oil Co., Columbia | 2 per cent |
| Warner Cable Corp. | 80 per cent |

# PERSONALITIES & ENVIRONMENT

by Jon Buchan

The office of J. Bonner Manly, director of the South Carolina State Development Board, reflects in its plush but comfortable furnishings the facet of the man's personality which so appeals to visiting corporate executives: an attitude of quiet, we're-all-businessmen-here confidentiality. The atmosphere is of mahogany, soft leather chairs, plump sofas, and expensive drapes. On Manly's desk is a small American flag in a stand that reads "Nation's Business"; behind his desk is a framed Thai *batik* of a stalking tiger (Manly is a Clemson graduate). In one corner is a shiny shovel used for groundbreakings. A white suit coat with a Johnny Carson label rests across an easy chair near the desk where the grey and black haired Manly sits in his shirtsleeves, smoking Kools, and polishing his gold-framed glasses. The 51-year-old Manly is aware—if only because S.C. environmentalists won't let him forget—that he is the individual most in control of the economic and environmental future of South Carolina.

Manly has known some hard times. He was born in a mill village and grew up in Anderson. His father died when Bonner was in the seventh grade. ("Out of necessity, I learned early in life what this thing called work is about.") He finished Clemson, served during World War II, and returned to find few job opportunities in S.C. He worked as a radio announcer for a while but, concluding that his wife and child needed more money than the job paid, he accepted a position in Ohio with Owens-Corning Fibreglass company. After several years in Ohio, Manly realized he "missed the greenery, the people, the attitudes, and the lack of rush-rush" of S.C. He returned and took a job with the Deering-Milliken textile firm. In September, 1970, he assumed the directorship of the State Development Board.

"The need for job opportunity in S.C." is a theme Manly constantly promotes, smoothly and quietly, in an FM radio voice trained with inflection and tone to relax the listener and reassure him that the programs are designed for his pleasure. His charter directs him "to increase the opportunities for employment of the citizens of the state and to devise ways and means to raise the living standards of the people of the state.

"My goal is for every able-bodied individual in this state to have a good-paying steady job. South Carolina has at present the eighth-highest capital growth curve of the 50 states. But we are 47th out of 50 in per capita income. And 52.9 per cent of the families in S.C. make $4,000 or less each year. I ask those who say 'Cool it', what do I tell these other people? They want a decent lifestyle, too.

"There are all sorts of weird stories about those who have opposed progress. When the steam engine was first invented, some people were afraid the clouds of steam would poke holes in our atmosphere."

Manly also likes to tell the story about the time he jokingly asked an engineer what would have happened if the automobile had never been invented. The engineer took him seriously and reported several days later that the entire globe would be 18 feet deep in horse manure. "And there would be no other place to put your 18 feet of horse manure, because your neighbor would have 18 feet in his yard,"Manly concludes.

Manly frequently shows visitors a mounted pellet of nuclear fuel the size of a grain of salt, which he keeps behind his desk and explains that it could generate more energy than a ton of coal but use only three percent of its energy in one cycle. He is obviously concerned about the energy crisis in the U.S.

"Do you realize that 30 per cent of our crude oil supply comes from Arab nations? This kind of thing is always a threat to our international concerns. All of the U.S. refineries are operating at capacity right now, and we are at least three years away from the completion of any new ones. There have been no refineries built on the Eastern Seaboard in the last two decades."

Manly is working diligently to procure at least one oil refinery for South Carolina. His concept is that of a floating port for supertankers (1160 feet long, 5 000 00 ton capacity per ship) located 40 miles offshore. Crude oil would be unloaded here from the giant tankers and piped to refineries onshore. Manly has also pointed out the probability that large companies now exploring for oil and natural gas off the S.C. coast will find large deposits.

"The beautiful part about it (the refinery) is that it could go anywhere up or down the coast—or more than one. The refinery would not have to be right on the coast; the pipe could be run 15 miles inland. It would be a terrific thing for the state." And in response to those environmentalists who oppose such a plan: "It's a gross exaggeration to say a spill or a series of spills will ruin a beach. Nobody would want this to happen. It can hurt a beach, but the damage isn't permanent. The federal government, by the way, has endorsed this concept (of supertanker ports) as opposed to a lot of small tankers running around."

As Manly's interest in his nuclear pellet suggests, he strongly favors the location of nuclear power plants in S.C. He feels there are very few people in the country—including environmentalists and journalists (with the exception of the *State*'s Charles Wickenberg)--who understand the plusses and minuses of nuclear energy. Manly claims no personal qualms at all about the prospect of one day living in a state with many nuclear facilities in an area that geologists have said is highly susceptible to earthquakes. He has reportedly called—jokingly, he says—opponents of S.C. nuclear plants "little old ladies and witch doctors."

"If we have an earthquake of that magnitude, we won't need to worry about the plutonium. We'll all drown from the water rolling down from the highlands from the broken dams."

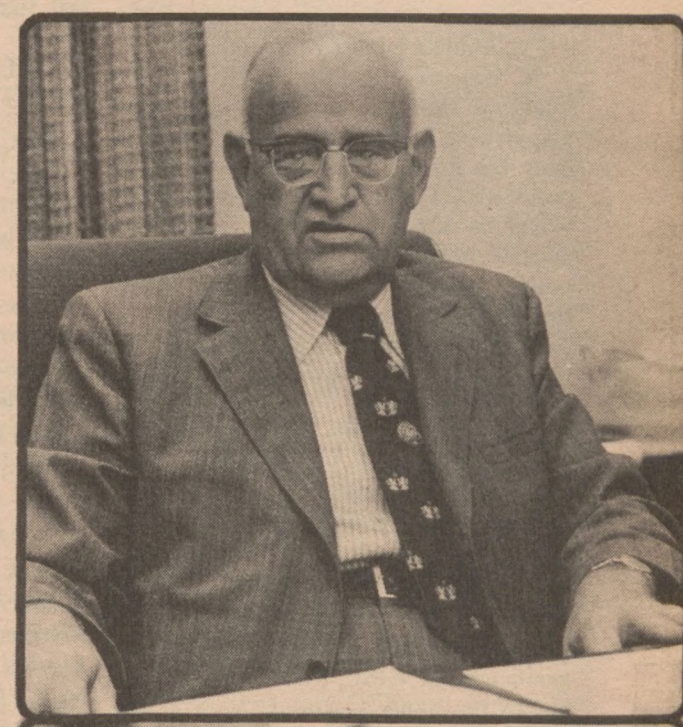
Manly brings up the horse manure story again. "If we don't have the belief that somewhere on the campuses there are young people with bright brains who will seek knowledge and find answers to our problems--if we don't think they can find the technology to improve our methods, then we ought to go back to our caves and hide in fear of everything."

Later that evening, Manly was scheduled to speak at a meeting of the Columbia Audubon Society. Modern-day Audubon members are much more than bird-watchers and the 40 people gathered at the Museum of Natural Science were experienced Manly-watchers. This group—not high school and college students but adults of all ages--was made up of hard-core environmentalists. Manly sat with them and watched a moving color film on the gradual extinction of the osprey by DDT. There were audible gasps and hisses when a quiet 30-second shot of a gliding osprey cut suddenly to a droning DDT-dusting airplane. It was definitely a challenging audience for a director of the State Development Board to address.

Manly's talk and question and answer session went smoothly, though, and he took a playful swipe at an Audubon officer for killing birds with a different kind of lead (shotgun pellet) poisoning. Manly spoke in his controlled (he hardly ever shows his teeth when talking), almost conciliatory tone. He repeated his story about horse manure, promised that South Carolina would one day have an oil refinery, ("We're going to have an oil refinery in this state—at least one, if we're going to keep our air conditioners and automobiles running.") renewed his commitment to seek job opportunities for South Carolinians, and declared that his agency and the Audubon Society were pursuing a "theme of common interest with regard to the environment."

"My agency is really a marketing group that tries to articulate the story of South Carolina as it may appeal to potential capital investors. Unless the charter is changed, there is no way I can ethically back off from the pursuit of a better life for South Carolina. I don't mind criticism from those who have credentials. But we have passed the point in this world where we can conduct ourselves as those dreamers, those self-annointed experts direct us. In this complex age, we must rely on our technicians and our scientists."

South Carolina's head technician in charge of environmental protection is 61-year-old Dr. H. J. Webb, the director of the South Carolina Pollution Control Authority, a former Clemson professor who has been involved with pollution problems since the issue began to receive attention in the late 1940s. He recalls that prior to 1948, the only anti-pollution laws in South Carolina were a few regulations prohibiting discharges into streams which could kill fish. In 1948, as a result of a fish kill suit brought by the state against two manufacturers, several industries asked the General Assembly to exempt them from such regulations. USC professor and reknowned outdoorsman Havilah Babcock organized opposition to this exemption request and the legislature set up a committee (financed with $7,500 from the Textile Manufacturers Association and $7,500 from the state) to draft formal anti-pollution legislation. The committee approached Webb, who drafted the legislation (which dealt only with water pollution; air pollution restrictions were not added until 1965.) Within two years the legislature had set up a Pollution Control Board within the existing Health Department.



The representation on this board was a cozy balance of some of South Carolina's major pollutors and state government officials. Included were representatives from the paper industry, the textile manufacturers association, municipal governments, the farm industry, the wildlife federation, labor, and the health department.

1970 was a critical year in South Carolina for those concerned about the environment. As unorganized individuals began to clamor for more control over rampant industrial and municipal pollution, a major environmental confrontation issue brought nationwide attention to South Carolina. While several lawmakers struggled to push through legislation setting up a separate Pollution Control Authority and bolster the potency of the state's anti-pollution laws, a West German chemical plant announced plans to build a $100 million plant near Beaufort. The issues involved were complex and never as clear cut as either opponents (such as Hilton Head's Orion Hack and Charles Fraser, who gained national recognition as environmentalists as a result of the issue) or proponents (such as Beaufort Senator James Waddell who pointed vigorously to the need for jobs in the poverty-stricken area) led the state to believe. In the end, the company officials decided not to build the plant in South Carolina, possibly for their own internal financial reasons and the environmentalists claimed, probably naively, that they had scared it away.

But the issue had nonetheless raised the environmental consciousness of many formerly unconcerned South Carolinians and the effects were self-evident. The General Assembly

*Webb (upper left), Jacobs and Jennings*

was stirred into passing legislation establishing a separate PCA with a newly-organized board and providing that companies and municipalities be fined up to $5,000 per day for each day after pollution violations were discovered by the PCA. The new 13-member board (seven to be appointed by the governor) would not include representatives from major industries, a change that one of the drafters of the legislation said would "remove the rabbits from guarding the lettuce." Environmentalists hailed the new PCA as a major step forward in controlling pollution in South Carolina.

In its two years of complete autonomy, the PCA and its staff of 160 has set up a permit system which it claims is steadily reducing pollution from municipal and industrial sources. Webb expresses firm confidence in his system.

"A municipality or industry must get a permit from the PCA before discharging into the water. Under state law, we have no authority to tell them they can't locate anywhere, but we tell them they must maintain the water quality standards, wherever they go. We tell them that some locations will be more expensive than others, because in some places you have to be able to drink the water when it comes out the other end. In other locations, depending on the size of the stream and its present state, you won't have to give it that type of treatment.

"New industry doesn't bother us too much, because when a new industry comes in, they know they're going to have to comply with this and start out with the right designs from the very beginning. Our problems come from imposing new standards on old industry.

"If an industry doesn't go through that procedure to get the permit, there are any number of routes we can go. First of all, we would get an injunction to stop them. Secondly, if they went ahead, we could swear out a warrant and fine them $5,000 a day. Now, this has never been necessary. We actually have only one industry as far as water is concerned that we have ever had to take to court."

In the two years the PCA has been responsible for enforcing the legislation permitting fines up to $5,000, they have never levied such a fine. Ironically, the General Assembly this spring increased the fine for a second offense to $25,000. One PCA official pointed out that some pollutors have kept cases tied up in court for years while they kept polluting. He said a Sumter print works had been polluting Turkey Creek for several years but the PCA could get no action from the local courts to stop them or fine them.

Webb has frequently come under fire from critics who accuse him of being an "old-guard environmentalist, without the needed aggressive, vigilant approach." Webb shrugs off those who feel his agency moves slowly against some pollutors because of pressure from legislators who appropriate the agency's funds.

"I've never had any political pressure put on me, with one exception. A new industry was coming into the state--and this was a number of years ago--which some political people had been quite anxious to get and they just said to hell with the environment. But after they came in, we put the screws on that industry.

"I've never had a politician come to me and ask for me to lay off an industry because of pollution laws. Now I have had some come and say 'Be reasonable, give them time.' But that's the only thing."

As citizens have become increasingly vigilant in watching agency activities in the environmental field, the jobs of many officials have become a bit more hectic. Webb is a bit critical of the amount of citizen pressure directed at the PCA.

"Let me tell you where we needed that citizen action first of all and didn't get it. Our law is based on the classification of streams that took place originally back in the 1950s. We set up public hearings all across the state to decide how to classify them. Industry would show up and request low ratings for streams and no citizens would be there. The courts would rule that the industries' requests be permitted because there had been no opposition. For years our hands were tied because the public didn't come out and support us and say they wanted these streams cleaned up.

"Some of these groups want public hearings on every permit we issue. Now we maintain that once these standards are set, it becomes a technical determination as to whether this particular type of treatment is going to meet the standards. If they come in and examine all the plans for everything, they'll get in our way. Let's not make it public hearings for public hearings' sake."

One of the most persistent critics of the PCA has been Charleston County Health Officer Dr. Cecil Jacobs who speaks out quite vocally as a health official and as a private citizen. He grew up in Waycross, Ga., and attended the Citadel before being graduated from the University of Georgia Medical School. He was director of the Tulsa, Oklahoma, city health department for six years before coming to Charleston in 1968.

Jacobs has the kind of crew cut that must need wax to make it stand as straight as it does. Sitting behind his desk in his small Charleston office, his huge hands clasped behind his head, elbows spread wide, the 48-year-old Jacobs will readily admit his outspoken nature. His first impression of Charleston included a realization that air pollution was the community's major problem. Within six weeks after he arrived, his department had given official notice to all major pollutors on the peninsula that they were potential public health hazards and instructed them to correct the situation. (Jacobs says old industries were given time to clean themselves up and new industries were expected to come in clean. "This has been interpreted by many people as being an anti-industry approach. It is not."

"When an industry did not move to correct the problems, we went to court. We secured, I would say, the first injunction against a major industry in South Carolina. (This was against Mobile Chemical, a subsidiary of Mobile Oil. Jacobs says they also secured injunctions against such large firms as Swift Agricultural and Chemical Co.) By 1970, the levels of particulate matter in the North Charleston area had been cut by nearly 47 per cent. Then we were really stepping on some toes and we knew it. Gov. McNair ordered the removal of environmental programs from the Health Department and (put them) into the PCA in the fall of 1969.

"Since the establishment of the PCA, we've had extremely difficult problems with enforcement here. We found ourselves--as in the case of W.R. Grace--when we went to court against a company, we found ourselves facing not only the attorneys for W.R. Grace, but the attorneys for the Pollution Control Authority as well. They argued in court that we did not have any authority in the field of air pollution since that was their realm of responsibility. We argued, of course, that since the health of the public was affected, we were the official government agency that did have authority. The judge ruled that we did, indeed, have joint authority.

"We were faced with a difficult problem. We would say to a company for example, 'You are creating a public health nuisance or a public health hazard by your emissions.' The PCA came in and did stack samplings and would send a letter to the company saying, 'You're in compliance with air pollution regulations.' Well, you see what position this put us in if we went to court.

"We have some very good slides that demonstrate what you're faced with in this sort of thing. For example, we can show you slides in one week where visible emissions coming from a plant are very strong. PCA would be coming in the next week to do stack samplings and they have to give notification, have to build a platform, set up the equipment and this sort of thing, so there's no way to secretly come and do stack samplings.

"We use visible emission study and a different type of of monitor--a sampler that draws a regulated amount of air through a filter. After a period of time, you weigh the filter again, take the weight added by particulate matter. You can put them on the ground, on top of other buildings, from upwind and downwind and compare the air coming into the plant with the air leaving the plant.

"We have films and slides that show the amount of emissions visibly coming out of a plant prior to their stack samplings. Then we've got slides taken during the period of stack sampling showing essentially nothing coming out of the stacks. And then we've got slides taken the week after showing emissions coming out of the stack. In most of these operations, there are things an industry can do to clean up their operations during a period of stack sampling. So based on these alone, they can say, 'Yes, you're in compliance with our regulations. I know Dr. Webb can't cite you a single instance in which the PCA has been to court against any major air pollution source in S.C."

Jacobs cites the case of the Georgetown steel mill. In December 1970, according to Jacobs, the PCA issued an order to this company to clean up its air emissions and gave them until March 1971 to do so. No more was heard from the PCA, Jacobs says, until citizen complaints reached a peak last summer and another public hearing was held; the PCA gave them another 18 months, according to Jacobs. "The lack of insistence on correction of problems and lack of willingness to take the legal steps have been the major faults of the PCA," Jacobs claims.

Jacobs has not limited his concern to the air pollution problems of Charleston. As a frequent and popular speaker to civic groups in the Charleston area, he encourages others to have more interest in the overall quality of life in South Carolina. He has expressed particular disapproval of long-range plans to bring oil refineries to South Carolina.

"I think this would spell the end of our coastal areas as they have existed. Ultimately we're going to have enough--just from accidental spills--to destroy most of our shellfish and most of the marshland breeding for our marine life. And one major tanker accident could wipe it out almost overnight. You can clean up your beaches. But if you get out in the marshlands and your shellfish areas with your oil, you can just forget them. It'll destroy your shellfish beds almost immediately, and the marshlands, with your tidal action going up and down--you can forget your marine breeding grounds which are really a nursery for almost all forms of marine life. I don't care what Mr. Manly says, that's what will happen if we have a major oil spill. To me, it's ridiculous to run these risks. We do have areas of the country in which your coastal life is almost nil already. Why not put something of this nature in those areas where you don't run a risk of destroying relatively unpolluted, unspoiled tidelands areas? Don't destroy what's left."

Firmly convinced that South Carolina should bring its industrial growth under stricter control, Jacobs believes that citizens should have a voice in this control.

"We have to have enough industry to provide jobs for the majority of our people and the rule of thumb that most of us accept is that when you get below the five per cent level of unemployment, you've reached the point of no further return --essentially, we're down to 3.6 per cent in the Charleston area. This just results in competition among industry for workers or more workers moving into the state. More people always mean more problems. Basically we have enough industry to support our population. Why should we move out and try to bring in more people when we know it's only going to create more congestion, more taxes and problems in general?

"I'm all in favor of citizens' action. After all, who does this country belong to? Bonner Manly or to the citizens as a whole? This is what we in government are supposed to do: to protect their interests. When we fail to do this and when any area of government moves to protect vested interests instead of the interests of the public in general, then we are failing to do our jobs."

* * * * * * * * * * * * * *

Ralph Nader, prophet-gaunt and (as always) stubbornly indignant, tilted into the podium of Furman's McCalister Auditorium and continued his typically earnest admonishment to the mixed crowd of several thousand students and local residents. Sprinkled throughout the crowd were blue-jeaned, longish-haired students and their shorter-haired, more political-establishment-oriented colleagues and class "leaders," coated and tie-ed for the evening. About half the audience was made up of suited Greenville business executives and their wives, some here to find out what this misguided and/or subversive anti-industry freak Nader was saying about them; others were there as insiders who often silently questioned what their own companies were doing to the environment and to the consum- . . . . . *(Continued on next page)*

er and who came to cheer, just as silently, for Nader.

Nader talked with his tone of sustained, tireless outrage for four hours. (After bad weather had re-routed his flight to Atlanta instead of Greenville, he had taken a cab to Clemson where he spoke for two hours before being driven immediately to Furman, where his talk would last until after midnight. The next morning he would leave Greenville at 7 a.m.) At Furman, his talk touched on various forms of consumer bilking by oligopolistic corporations ranging from General Motors to Firestone. Speaking in the heart of textile country. Nader criticized textile manufacturers for their sluggishness in attacking byssinosis (brown-lung) problems in their mills.

Nader repeatedly referred to the long-range effects of South Carolina's dizzying industrial growth rate on the quality of life of most of the state's citizens. He called the rush of nuclear power plants to South Carolina. He said South Carolina has often attracted industries because they knew they could get a "blank check" to do whatever they wished when they got here, in exchange for their payroll and their tax base. Hardly letting this criticism sink in, Nader gave examples of citizens' groups across the country which were successfully opposing attempts by industry to despoil their environment, and urged support for the newly-formed Nader-affiliated environmental citizens' action group, Campaign Clean Water.

During a long question and answer session, a middle-aged woman quietly asked Nader if he thought the people of the United States were capable of revolution. Such a question from such an unlikely source brought a rare twinkle to Nader's eyes.

"Apparently they once were. But I think if we use the political power that rests in organized citizens, we wouldn't even have to think of a revolution. Right now, we use about one-tenth of one per cent of our potential citizen power. If we ever get to a position where we are using 50 or even 30 per cent of that potential, and nothing is happening, then we'll be in trouble.

*Protesting the Filling of Marshlands Near Charleston*

When Nader's Washington office sent 23-year-old Tom Rauh, a Williams graduate and former Nader's Raider to South Carolina last February to organize Campaign Clean Water, the concept of citizens' action as a political force was relatively new to the state. As other states developed, particularly since the 1930s, governmental agencies to deal with problems uncatered to by private enterprise (such as poverty, mental illness, and pollution) and in many cases to regulate private industry, South Carolina followed their lead. In the late sixties, however, critics on the left and right of the political aisle began to complain loudly that government agencies at all levels were serving those interests they were designed to regulate. The jobs of lobbyists and representatives of "special interests" were made even easier by the new structures; legislation and regulation became increasingly controlled by those affected by them.

The promotion of the "general welfare" of the people was forgotten by everybody in this increasingly pluralistic political system. One of the tragedies of such a pluralist system is that everybody's business becomes nobody's business. The protection of an unspoiled environment, for example, which is everybody's business, very easily become nobody's business.

Several citizens' action groups have gradually taken up the role as public interest advocates on environmental issues, among them Campaign Clean Water, the Environmental Coalition, the Sierra Club and the Audubon Society.

Columbia's Environmental Coalition, in its two and one-half years, has probably acquired more clout than any other single group. The coalition grew out of a League of Women Voters' air quality study in February 1971. In the summer of 1972, it received a federal HEW grant that provided enough funds to open an office and hire a secretary and a fulltime director. Since then the Coalition has circulated a monthly newsletter to its several thousand supporters, flown legislators over swamps and marshlands, explaining the ecological value of their preservation, and attended public hearings to urge action on various pertinent bills.

The Environmental Coalition (along with every environmental group in the state) threw its full weight behind the Sanders tidelands legislation introduced in the past legislative session but the total failure of the bill to find support within the legislature perhaps indicates the present limitations of the political power of such groups in South Carolina. The Sanders bill offered a unique definition of tidelands, beaches, and dunes areas and outlined a broad land use plan, along the lines of plans supported by Gov. West and Sen. Hollings. The Environmental Coalition organized a massive letter-writing campaign to members of the House of Representatives but despite extensive revisions, the bill never received a second reading.

Ann Jennings, president of the Environmental Coalition, is a 33-year-old Smith College graduate, a native of Connecticut who moved to South Carolina after marrying Columbia attorney Croft Jennings Jr. She is an active woman, easily devoted to causes, but with a healthy sense of realism best typified by the "Eeyore" on the license plates of her red VW van. Besides mothering three children she is involved with the Audubon Society, the League of Women Voters, the YWCA, Planned Parenthood, and the SPCA. She is well-read in environmental affairs and reels off statistics concerning tidelands ("South Carolina has 26 per cent of the marshlands on the Atlantic Coast.") or land use planning ("South Carolina is 60 per cent forestland and only three per cent urban."). Her major contribution to the environmental movement has been her level-headed credibility. She is easily accepted into government circles and panels, and her frequent, strong public stands prevent most of the hard-core environmentalist from writing her off as "co-opted." Her concept of effective environmental action is, she says, to "take a sane approach."

Somewhere between the roles of citizen and appointed agency official is the elected representative. Politicians have talked extensively in recent years about the environment and environmentalists. Gov. West has urged action for environmental protection on various fronts, though he has brought little pressure to bear. Gubernatorial candidate suspect William Jennings Bryan Dorn, on the other hand, was quoted in a Greenville newspaper (after environmentalists had come to Washington to lobby for a water protection bill) as referring to "Castro-inspired" environmentalists "who came to Washington by the thousands carrying signs, flowers in their hair, having sexual intercourse in the streets, and they smelled like goats."

The most persistent and imaginative environmentalist in South Carolina politics has been a 33-year-old representative from Richland County, Alex Sanders, Sanders is a boisterous, bear-like man, a modern good ole boy politician with a happy pat on the back for everyone and a good story to tell as soon as a crowd gathers around him. He will recount, with rhetorical questions and dramatic pauses, the life cycle of estuaries or the herring; or he will proudly tell how as a student legislator he introduced the most stringent environmental legislation ever offered in South Carolina up to that time.

He is an excellent politician. He knows the necessary physical pressure points of politicians--the two-hand shake, the crucial elbow grasp and maneuver, the gentle pushing of others through doors first. Sanders, a Democrat, is shrewd enough to have run high in the returns last year when other Richland County Democrats were falling to Republicans all around him. His image as a staunch environmentalist serves him well in the upper middle class white community, but his determined concern for Columbia's black community has given him an unusually strong power base which often goes unnoticed.

In 1970, Sanders played a major role in the passage of legislation entailing broad environmental reform. Since then he has privately fought against a condominium complex at Litchfield Beach, and in a public hearing showdown with a powerful Columbia developer he thwarted an attempt to construct an office and condominium complex in Forest Acres. Both, he felt, would have unalterably changed the character of those neighborhoods. Sanders has been a constant gadfly, helicoptering with newsmen over South Carolina strip mining areas, and trudging with newsmen to film questionable logging operations in the Santee swamp. This spring, however, his far-reaching proposal for tidelands management was almost ignored by the House.

The future is cloudy for Sanders. His frequent outspoken stands have not encouraged the power structure of the South Carolina legislature to accept him completely as one of them. He has mentioned repeatedly in recent months that he plans to get out of politics and pursue environmental law, where he feels he can accomplish more concrete results.

As South Carolina moves well into the 1970s, inevitable conflicts will arise between the proponents of development and preservation in our state, conflicts which will be resolved as (or in the guise of) compromises between the Manlys, the Webbs, the Jacobs, the Sanders, and the citizens' groups. The future holds conflicts over refineries, nuclear plants, tidelands ownership and management and land-use in general. The PCA (with its state appropriated budget of $1,076,000 as compared to the State Development Board's $1,983,000) has recently been merged back into the Health Department, a move that could feasibly strengthen or weaken pollution control in South Carolina.

Several of the citizens' action groups are falling upon financially difficult times--Campaign Clean Water has raised little of its hoped-for funds and plans to dissolve its operations in July. The Environmental Coalition failed in its attempt to have its HEW grant renewed for fiscal 1973-74. Nor have all the "public citizens" maintained a purely credible profile with regard to possible conflicts of interest. Tom Mason, former vice-president and present member of the board of the Columbia Audubon Society, and a vibrant critic of Manly and other individuals who oppose his environmental views, has frequently done public relations work for Allied Gulf Nuclear Services, the nuclear fuel reprocessing plant to be located in South Carolina. The husband of Ann Jennings is a partner in a Columbia law firm which is the registered lobbyist for Allied Gulf Nuclear Services. (She acknowledges the potential conflict of interests and explains that she avoids being drawn into the nuclear issue.) Neither the Environmental Coalition nor the Audubon Society has taken a strong public stand on this admittedly complex issue, while many private citizens have strenuously questioned it.

The issues and the personalities involved can only become more complex, and it is the rare citizen or legislator who can take the time to study them. Perhaps the most frightening possibility is--as Webb and Manly suggest--that total control will one day rest in the hands of the technicians. You know, the people with credentials.

# You've Got To Hang In There

## "...Many things have probably gone to Barry's head in the past few years, but success isn't one of them..."

by Gary Ligi

"I'll tell you what has given me the most credit in Clemson—the review in *Rolling Stone*. The kids on the street started saying hi. 'It's such *heavy* reading, man.' You know the type, people who read nothing else. Just reviews."

*Barry Hannah—June 30, 1973.*

How does a writer living in South Carolina respond to finding his work applauded between the covers of the *Rolling Stone*? Or having his first novel, *Geronimo Rex*, nominated for the Narional Book Award? How about when his second novel is scheduled to appear in September, he's collaborating on his first screenplay, writing a non-fiction work concerning a sports figure, and getting ready to move his family to Vermont where he will teach for a year at a respectable liberal arts college while on leave from Clemson University? Last weekend, John Norton and I drove upstate to find out.

I first met Barry shortly after he had completed an M.F.A. at the University of Arkansas and had come to teach at Clemson. I recently had returned to school intent on becoming a poet. I believe we met in a bar, introduced by a common acquaintance. In those days, I was seldom anywhere else. Barry was easy to get along with, easy to talk to. We shared many likes and dislikes. He was 25 or 6 at the time, out-going, with longish dark hair and eyes that hid behind perpetually puffy lids. I once thought of using Barry's eyes on a character of my own creation who was beaten every morning before he got out of bed by a pair of malignantly intelligent boxing gloves. The idea was this: puffy lids made the world look different. I wanted my character to see the world differently. It was supposed to be symbolic.

I had liked him, I guess, because he was young, frank, funny, intelligent, and not a typical Clemson instructor. Despite the fact that I was just returning, I had had my fill of Clemson. I was pretty much fed up with American Literature, and it was refreshing to hear a prof admit that he had never finished *Sister Carrie*, nor had he any intention of doing so. "It just bores me to death," he had said. It was Barry who was in part responsible for my doing time at Arkansas (it didn't seem to have done him any harm)—a three year period I view with mixed negative feelings, to say the least. And now, after all that time, I was going to see how Barry had changed.

John Norton and I arrived at the Hannah household around 10 AM last Saturday. The home was rented, an old and monstrous thing, located a couple of doors from a place on shady North Clemson where I once spent inordinate amounts of time on poems I have since thrown away. Barry met us on the front porch. John had the camera loaded and I the tape-recorder. There was some hesitation on all parts, I think, concerning whether or not we should shake hands. The handshake, by the way, is historically a rather important development in enabling humans to meet without killing one another. It showed whoever you were shaking hands with that you came in peace. You couldn't hold a weapon and a mess of digits at the same time. This is the reason we shake with the right hand. Most people are right-handed. As a matter of fact, it was considered bad (maybe even subversive) to be left-handed in this country until very recently. Many left-handed people my age still have atrocious hand-writings because their elementary school teachers demanded they write with their right hands. It probably also screwed up a lot of minds.

At any rate, we did not shake hands. Most people do not need to. Most people will not bear arms against one another. They have more sense. They usually just say: "Hi. Want a drink?" I'm talking about most people I know. Which is what Barry did. We started with coffee. It clears the morning out of your eyes.

The talk rambled freely around for the three of us. After half an hour or so, John and I had the distinct impression that Barry had succeeded more in interviewing us than we had in him. He had wanted to know what was happening in Arkansas, how my wife and I were getting along,

what we were planning to do, how John was doing, what was he writing, etc. It was all very casual, relaxed, easy—not the kind of thing you could really call working for a living.

But here and there we managed to get Barry to stop asking questions long enough to answer a few. Many things have probably gone to Barry's head in the past few years, but success isn't one of them. The same quick wit and whole-hearted laughter that I had found so attractive was still there. It was easy talking. We got into the review in the *Stone*, and into criticism, scholarship, and reviews in general. I mentioned a particularly offensive scholar-critic I took a course under at Arkansas, He taught American literature, as one might expect. Anyway, this instructor once informed the class that he was personally very, very down on a particular early American writer (whose name I forget) because this writer didn't have the dignity, common sense, and human decency to date his letters correctly. I blew my top. He made it sound as if the criticism were more important than the work itself—which is exactly what he believed. Barry made this observation: "I just *love* that kind of critic—everything he writes about has to begin: 'I find it an outrageous indignity to have to read this book.' They just hate to read."

Finally the talk got around to writing, reading, to students, other writers. We switched to beer and rum. It helps wash the coffee out of the mouth.

Right now, Barry has two projects underway. The first is a screenplay he's working on with director John Hancock. Hancock had made *Let's Scare Jessica To Death*, a cheap thriller that no one seems to have been much taken with. Barry told us: "His first serious movie, I guess, comes out in August and is based on a Mark Harris novel. It's called *Bang The Drum Slowly*. I went to the screening in New York, and it's pretty good." The movie they are working on together is called *Angel* and concerns itself with a country and western singer on the verge of making it. There is some talk of Kris Kristofferson doing the soundtrack.

The second project, his third book, is going to focus on a tennis pro. Barry had just been contracted by Lippincott to do some travelling on the pro tour with Bob Lutz. He's supposed to meet Lutz in Boston sometime this month. He says the book is not "going to be a tennis book, you know, per se. It'll cover the whole millieu. There are some wild people on the circuit."

The next thing I knew we were talking about journalism, about Hunter S. Thompson, and others, the kind of thing the third book is going to be. "I'm really anxious to try it. I've never written any journalism before. I don't know how it will work out.

"For me, I think, I've got to get a distance of about five years between what I've been through before I can get it down. Anywhere. I couldn't write about Arkansas when I was there. I can now. I can't write about Clemson down here. Perhaps I can write about it next year when I'm away.

"Other people—well, like Tom Wolfe—I really admire can write about the scene instantly, apparently. I just can't do it. That's not my talent. You know he can do three months out on the road with some group and just sit down and write it up with all the nuances and symbols and everything."

We got back to film. Being a long-time film nut and having recently gotten into radio drama, I asked Barry how he came to be writing a screenplay. "Simple. The director is my editor's husband. That's it. We'd talked about movies before. So when they had the script together and thought there were some deficiencies in it, he gave me a call. It was just simple chance. I don't know if the National Book Award nomination had anything to do with it or not. He called me after. It could have been." John asked if anyone had approached him about making Geronimo Rex, the first novel, into a movie. No one had.

"I think *Nightwatchmen*, the second book, will have a better chance with the movies. It's more compact and it's more cinematic in technique." *Nightwatchmen* concerns itself with a series of mysterious knockouts and murders at the University of Mississippi and the central events in the book are based upon a story Barry had heard in Fayetteville. "There was this guy at Arkansas who went around bonking people on the back of the head with just no motive. No one knew who did it—people just got konked. It kind of induced paranoia. People were looking at each other, you know. Quiet accusations were made. They never found out who it was. They have no idea to this day."

Barry's wife, Meredith, came in. Their three children were with her. Lee, a beautiful little girl, joined us at the table and began to eat black cherries from a bowl in front of the microphone. The tape was an audial wonder. The conversation switched to books we had recently read. About *Gravity's Rainbow's* Pynchon: "Like kids come up to George Garrett [who has been teaching at USC and whose last novel—*Death of a Fox*—recieved good reviews] and say 'Oh Pynchon knows everything. Everything.' And Garrett says, 'Oh yeah? What's he know about baseball? What's he know about bubblegum?" About Roth's latest book, *The Great American Novel:* "Really a fine, great book." He expressed some concern over Vonnegut's *Breakfast of Champions* which he considers to have "some very sophmoric wit, but there's some of his best stuff too. . . I'm kind of worried, if what the book says is true—you know—and it's like 'bye-bye' to writing. It's going to be a tremendous loss."

Barry let us know that it's the novel he cares most about. "That's where my heart is—fiction, not especially the movies or anything else. I was working on a third novel which became the story *Esquire* took—called *'Quadberry.'* It's about a pilot. A friend of mine flew jets in Vietnam He flew B-52's and he carried a transistor radio with him. He listened to Rec Chinese opera. And destroyed things. But it's just sort of petered out. I don't have much to say beyond that. I just have to wait until another idea comes up."

The phone rang. Barry got up to answer it, and I went out to get the bottle of Ezra Brooks John and I had stashed in the glove compartment of the VW. When I came back John and Barry were talking about the students Barry has had at Clemson. "I've had three very promising people this year, a really fine poet. It's been pretty slim in fiction. It seems to me that fiction writers mature later. You get quite a bit of good young poetry, but not much fiction."

I suggested that, perhaps, it is easier to start on something "small." That some people feel more comfortable working on elaborately intricate single things rather than on a sprawling piece of prose where it is a lot easier to lose control of the material. Barry thought it was something else. "Well, a lot of kids frankly tell me, 'I'd like to write fiction but I just don't have the time.' I've noticed a general laziness among students. About writing. They just don't put out—well four poems a semester and that's all they can do.

"I don't want to be sour or bitter, but I did stay with it when I was in school. I thought that was the whole idea. I wrote

## Music: George Harrison

# Harrison Speaks Out

### "...Harrison's album is a summation of a pattern of life for everyone..."

by Tom Priddy

It was through some crazy mixup of fate—almost like slipping a reel of Charlton Heston's *The Ten Commandments* in the middle of *A Hard Day's Night*—that the Beatles on their early tours found themselves seen as a source of hope for the hopeless.

"The Beatles were plagued by charities in the early days, wanting them to do things," George Harrison's wife, Pattie, once said. "All those crowds of crippled children that were taken to see them in their dressing rooms, as if they were faith healers. This somehow sickened them."

Harrison has been trying to find a way to get over it ever since. And on his latest album, *Living In The Material World (Apple)* he says in eleven songs what he probably wishes he could have found to say to all those hopeless children—and even to all the others who saw the Beatles as superhuman.

In a way, Harrison's album is both a breaking down of the Beatles aura of perfection and a summation of a pattern of life for everyone. Harrison is pictured on the inside of his album in cleric's garb, but it isn't as if he sees himself as any closer than any of us to the Lord. He does envision himself as a teacher, though, and *Living In The Material World* is his thesis on what it means to find hope through religion.

The single from the album, "Give Me Love," is not at all an accurate representation of the theme of the album. During the week before the album's release, while the single was first getting radio airplay, I thought George must have lost his faith. With the "Give me love, give me love, give me peace on earth," lyrics, it seemed almost a sad parody of Harrison's outlook of working for peace.

Here he was sitting back asking for it ("love") to be given to him. For that week or so it was a hard single to enjoy, and a very disturbing philosophy. It wasn't until the song was put in the perspective of the whole album that it began to make sense. It was only then that George's slide guitar began to sound good again and Nicky Hopkins' beautiful peano breaks could be enjoyed.

Only in the context of the entire album can you realize that "Give Me Love" really is part parody. In a sense, Harrison is having fun with both his own past easy concept of religion and those people today who believe peace and love can just be handed to them.

The opening cut on side two. "The Lord Loves The One," completely dispels the thought that George is taking himself seriously on "Give Me Love." "The Lord loves the one that loves the Lord," Harrison sings, "And the law says if you don't give, then you don't get loving." Throughout the song Harrison describes people of the world acting "with no thoughts for their God." We all believe we own this world, Harrison says, when actually everything is God's.

Both this and the next cut, "Be Here Now," reflect Harrison's belief that we have all been here before and will return after death to live another life. "We've all been here before," Harrison said once in an interview. "I don't know what as, though the friends you had in the previous life are the friends you have in this life. You are being reincarnated till you reach the absolute truth. But heaven and hell are just a state of mind. Whatever it is, you make it."

Other songs take on various responsibilities in Harrison's scheme of the album. Three cuts try to break down the aura of the Beatles. "Sue Me, Sue You Blues" is a humorous song about the lawyer hassles since the Beatles' breakup. "Hold the block on money flow, move it into joint escrow." The song makes the "help me cope" section of "Give Me Love" a bit more easy to relate to. Yes,fans, George even has to file tax returns.

"The Light That Has Lighted The World" answers the people who think George has changed for the worse, and the third song, the title cut, mentions how the material world better prepares us for the next life. You reap the rewards of this life in your next life, and a struggle makes it all more rewarding.

Two other songs ("Who Can See It" and "Try Some Buy Some") are his own personal testimony as to how he was "saved." Each of these fits with all the others in a very intentional way to make the album his own personal Billy Graham column, condensed and pressed in vinyl. Unlike Graham's advice, George's pattern for life is much easier to follow. George even throws in one song on the album which is both overtly sexual and quite religious at the same time. "Don't Let Me Wait Too Long" has the type of content that Harrison can probably find happiness with in the future. It doesn't belie his faith, but it's fun to do.

And fun, of course, is the only goal the

album hasn't quite reached. *Living In The Material World* is a carefully structured, deeply felt album. Only when George brings down the volume and drops the tempo does he let the music suffer a bit.

You'll find yourself humming and stomping your feet to "Don't Let Me Wait Too Long" even after just a couple of listenings, but dozens of listenings won't impress the tune of "Be Here Now" upon you. I still can't hum it to myself and I find I really don't care to.

Most of the eleven songs, however, are musical successes, and Harrison can't be faulted for the other three or four indulgences. The album is well conceived and is quite sincere. The beautiful songs, such as "Living In The Material World," with Harrison's slide guitar blending with Jim Horn's sax, and the breezy oriental interludes in the spiritual section of the song, make the album a success. And who can dislike the Phil Spector production on "Try Some Buy Some"?

Without understanding the total concept of the album the whole package is a little hard to enjoy. It's like relying only on "Give Me Love" to carry the theme of the album. But perhaps Harrison meant it all to be that way. After all, you don't know the truth until, to paraphrase Harrison, "you use all you've found to understand where it is."

*Briefly:* while we're waiting for Leon Russell's album, which has already been finished, we have *Leon Live (Shelter)*, a three-record set which is a virtual carbon of Russell's amazing concerts. Leon has refined his vocal acrobatics slightly since this recording was made last August, but the set is thoroughly entertaining even for someone familiar with Russell's show. Incidentally, the photo sequence of Leon playing the guitar, on the inside of the jacket, was taken during his March concert in Clemson.

Just as George Harrison tries to soothe you with his soft, easy approach to religion, Leon will blast you with his revivalistic gospel singing. Quite a switch from Harrison's approach, but it's really toward the same goal.

# Hanna

a number of bad, bad stories. Six or seven a semester. But at least I got them out of me."

He would be happy to get up to Middlebury for awhile, he said, to see if things are any different there. He'll be teaching a course on Faulkner and two writing classes. It'll be a light load to teach, "but I guess it'll be kind of demanding because those kids up there are very sharp, and nine hours up there could be more work than twelve or fifteen here."

The talk switched to creative writing programs. Barry considers the time he spent at Arkansas to have been invaluable. "But," he added, "it doesn't work for everybody. I'm not going to tell everyone: 'You need it.' That's not right. But for me, I needed the discipline. I needed somebody on my back, and I appreciated the encouragement. It's important to have someone say: 'God knows, but this is good'

"Sure, I'd like to get out of the university for awhile, but not finally. I like to teach. I like the university community. And you know it's fun, too, just being around people who are writing and being able to talk about writing. And I don't know but that a little bit of hostility is good. I think you do need to go in under the gun, under the fire."

Which brings me around to *Geronimo Rex*, Barry's first novel. It's a good book. Written in the first person, it reveals the chaotically violent life of Harriman Monroe in all its comic glory. Harriman tells us that World War II was his god (since he was born during its climax), and the first and last we hear from him, a gun informs his existence. A mess of people and things are shot, beaten, clubbed, and stoned during the book—but each is written about in such a way as to give a cartoon effect to the violence. We are amused rather than horrified. At times the response is similar to watching the Roadrunner whip up on the coyote. In between, we are drawn along as Harry grows into and out of Music and medicine, becomes acquainted with love and sex, and finally settles into marriage and literature. By the end of the book, I had the feeling that the one true marriage in Geronimo Rex is between Harry and his god as personified in the Italian pistol he carries with him almost all the time.

The one reservation I have about the book stems from my prejudice against what is now a whole genre of first novels which tell stories of initiation. I presume it all goes back to Joyce's *Portrait of the Artist*, but I have begun to grow tired of the theme. Just recently, there have been James Whitehead's *Joiner*, Bob Ward's *Shedding Skin*, Dan Wakefield's *Going All The Way*, and James Dickey's *Deliverance* is little more than an highly improbable adventure yarn about older children becoming "men." Larry McMurtry and Glendon Swarthout appear to be incapable of writing anything else. The only way to distinguish one book from the other is to totally ignore the content and measure the thickness of the books.

But that's more of a criticism of the whole prose scene than of *Geronimo Rex*. Quite frankly, the book succeeds more nearly than most of the novels mentioned above. It suffers a little from the same weakness as Wakefield's book—which is a foreshortened and highly unbelievable (in terms of the novel of which it is a part) ending. But it's still a good book and deserves to be read. Those of you who haven't should do so. It's out in paperback now.

The phone rang again. Then Meredith came in for a brief conference with Barry about having to go to Atlanta to get things straightened out for their moving. It was getting late. Barry had a lot of work to do. John and I had another interview. We packed up the Ezra Brooks, the camera, the tape recorder, and began saying our goodbye's.

But before we left, Barry had this to say about his life in general: "I was going to do a Phd at Arkansas, but I found I just couldn't take it. I was having this mental crisis; so when the M.F.A. came along I found my way out. You know—writing—doing what I love, for a degree and then for money. Good lord. It's nice.

"I think it would be good to be out of the university for awhile, but back then I didn't have any options. I mean, what do you do with an M.F.A. and a family? You've got to hang in there."

Theatre: "Toad of Toad Hall"

# As Large As Life

## "...openly rebeling against a society which has wasted its youth and lost its spirit of adventure..."

by Mike Smith

A. A. Milne's *Toad of Toad Hall* (1932) is an excellent (and almost faithful) adaptation of Kenneth Grahame's *The Wind in the Willows.* For those who have read this novel, Milne's play offers no new material; yet, it bridges a gap which Grahame's novel can only suggest and raises the audience's consciousness to higher levels of interpretation.

Many people—especially librarians—classify Grahame's work as a children's novel. (It's about animals who talk so it must be for children). What Milne's adaptation displays is that Grahame is just as satiric as he is whimsical and fantastic.

Of course, most of the familiar characters from the novel appear in the stage version; yet, physically, at least, they have all changed. No longer are they small slimy and furry animals in beautiful E. G. Shepard watercolors. On stage, they are just as large as life.

With humans playing the roles of frog, badger, and various other animals, the problems within the play become larger, revealing Grahame's deep-rooted concern for his own society as well as that of his river-bank characters.

The play still asks the same question Grahame originally posed: Is Toad merely a speed-crazed bum or does he rightly deserve to inherit that fine position in life held by Toads for centuries as tribute for their service to the Crown?

As the action begins, Toad has already inherited the ancestral family home—Toad Hall. This old manse sits stoically in a grassy field near a winding river.

This river flows gently around a bend where it separates Mole's open fields from Rat's mossy-green river banks. Badger—the patriarch of the rustic community—lives nearby in the Wild Wood, a dark place which also provides homes for Weasels, Ferrets, and Foxes.

This English countryside is beautiful and quiet. No ugly factories exist to pollute the river and the pure,fresh air. In fact, the inhabitants of the area dwell in Edenic bliss.

When Toad discovers speed, all this changes.

Toad's quest for speed (and the resulting noise) immediately arouses the consternation of his three old friends—Mole, Rat, and Badger. His early adventures with motorcars scandalize the conventional community and disturb its peaceful nature.

Fearing further encroachment upon their complacency, Badger, Mole, and Rat attempt to convince Toad of his folly, but only because Badger feels an obligation to the Toad Family tradition.

Peer pressure fails to move Toad. ("What would your father and your grandfather before him, and your great-uncle the Archbishop say?" Badger keeps asking to no avail.)

Moralizing also accomplishes little. His friends' cries for moderation and patience go unheeded, so the concerned trio resort to common force.

Efforts to contain Toad, though, ultimately fail. Fleeing from his friends, Toad stumbles through a series of misadventures which lead him far from the safety of the riverbank to the very real horrors of a Court of Law.

When society unjustly punishes this young rebel, his three old friends must face a frightening alternative to Toad's unpleasant tenure of Toad Hall. Because Toad suffers, they too must move beyond the serenity of their river, learning—somewhat sadly—how feeble a weapon moderation, patience, and other such homely virtues can be against the real threat of spoilers, usurpers, and petty minds.

Toad, too, learns and changes. Openly rebelling against a society which has wasted its youth and lost its spirit of adventure through complacency and provincialism, Toad demands the future, but it will not come.

The established authority's illegal and prejudicial treatment of Toad and scavengers' assumption to his rightful position in society finally shocks the distraught hero and his well-meaning friends into mounting an active offensive to restore order. As can be expected right corrects wrong, good overcomes evil. Villains receive their just punishments, and life becomes what it should be—sane, progressive, humane, and enjoyable.

The Workshop Theatre first presented *Toad of Toad Hall* to a motley collection of people referred to often as "The Press." The reaction was what one courteously calls "mixed."

This means that a lot of people there had a fine time—especially three young girls (ages 6-10) sitting down front—and a lot of people there did not.

What some of us enjoyed was a good production of a fine play, which bears more resemblance to the recent film "The Ruling Class" than to, say, Walt Disney's film entitled *The Wind in the Willows.*

Director Betty Hudgens has taken great care to insure maximum enjoyment of this play, for those of us who approved saw something more than merely a "kiddie" spectacle about animals. With the assistance of lighting director Jennifer Atkinson, Hudgens creates some fine effects. (Toad's "crash" is brilliantly staged.) She also works effectively to keep the total action of the play—on whatever levels—moving smoothly as an entity.

Still, the production has some flaws. Act One—obviously an attempt to recreate the languorous life along the river—moves too slowly to immediately demand the audience's attention and contains the play's worst dialogue. The scene at Badger's—"The Only Way to Travel"—skillfully injects into the action of the play the same sense of energy and movement which motivates Toad, and from that point, the play continues to move briskly until its suspenseful (and well-staged) climax.

Some of the actors in this production are new to the Workshop, but, generally speaking, all perform well. The actors' ability to move beyond the literal embodiments of the characters they are creating requires great control. All succeed to varying degrees without rendering hollow performances.

Jim Brailsford (Mole) and Steve Earhart (Rat) almost lose themselves in the verbosity of the opening, but they both provide some excellent comic touches in the third act. The villains—Liz Shuette, Neville Patterson, Carol Reyner, Amy Rodriguez, and Jodie Herring—move with the grace of dancers and are quite gluttonous and evil and lazy. The court officials—Danny Reeves, Smith Goodrum, and Stephen LaBelle—are perhaps too youthful to convincingly portray pomposity, deceit, and other gentlemanly vices.

Jean Caughman and Sandi Shackleford turn in the best "realistic" performances in their minor roles. Ms. Caughman's Phoebe—the Jailer's daughter—is tender, humane, yet humorous and never syrupy. Ms. Shackleford gives an outrageously earthy performance as the Cockney Bargewoman that Toad encounters while on the lam.

At the center of the production, though, stand Wally Rodriguez (Badger) and Benny Bartley (Toad). The more dramatic issues to be solved revolve around their classic confrontation of age and youth; yet, much depends as well on their tacit concern for each other's well-being.

Rodriguez almost steals the show. His Badger serves as an excellent foil for the flamboyant Toad. Rodriguez moves with great stealth, railing without frightening or alienating. He gives an excellent performance in a role which is basically a character type by building carefully controlled specifics to create a well-rounded whole.

Bartley as the aesthetic Toad becomes the main attraction (as he rightly should be) immediately upon appearing on stage. Obviously enjoying himself, he delivers a broad, flashy performance geared to a frantic pace and constantly excites the audience as he moves through the play.

James Sparger's effective and imaginative make-up enhances the production. (Bartley is green!) The playing area, though, presents too somber a tone—flat black—for such light-hearted, outdoors fun.

Though physically larger, Grahame's animals stay the same as they have been for years. Neither Milne nor Betty Hudgens does anything to destroy the mood, the viewpoints of the characters, or the central issues of the original. They simply ask that the audience slow itself down to a leisurely pace so that we might more ably enjoy all the beauty of this fine work—wherever it may lead us.

The play runs July 13-17 and August 3-7. Box office opens at noon and closes at curtain time.

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## Books: "Breakfast of Champions"

# A Glimpse of the Creator

## "...I suspect almost everything between the covers is different than what he intended to do"

by Gary Ligi

Kurt Vonnegut, Jr. began to surface as a major figure in American letters during the mid to late sixties. Americans had started to grow tired of the war in Asia, concerned about the spiraling costs of continuing to exist, paranoid/psychotic that their streets were less safe to walk at night than the alleys of Zamora. The media was convinced American youth was tying off its collective arm and watching the blood spurt back up the collective syringe. Presidential candidates, civil-rights workers, and the cop on corner had this in common: a well-aimed slug to dodge. The Weathermen soon would be bombing IBM and each other. And Vonnegut wrote about people who were almost machines.

Not always almost. The hero of *Sirens of Titan*, for example, had a tiny electrical device planted in the base of his skull. Whenever he did something he wasn't supposed to do, the tiny electrical device would send mind-warping waves of pain through his nervous system. This hero, Malachi Constant, had about as much free will as an unopened can of chunk white tuna. Or a typewriter.

By 1968. Vonnegut had already published five novels and two collections of short stories which met with "underground" approval, and *Cat's Cradle* was offered in *some* courses and *some* universities, but Vonnegut still remained relatively unknown to the reading public. Then came *Slaughterhouse Five*, and the emergence was complete. Vonnegut was hailed as *the* new voice to howl out for sanity against the chaotic noise of a world spun off its axis. "This one is *our* writer," young people told one another. His early works were released in paperback (with the exception of a collection of stories entitled *Canary in a Cathouse* which I have been unable to locate anywhere). *Salughterhouse Five* was sold to the movies. As early as 1969, a number of readers were patiently waiting the seventh novel which Vonnegut said in an interview would be called *Breakfast of Champions.*

Things began to change. Vonnegut was apparently undergoing a mental crisis of sorts as he explains in the preface to his play, *Happy Birthday, Wanda June.* The play seems to have been a box office failure noth on the stage and on the screen, but it does contain Colonel Looseleaf Harper's succinctly naive yet rational statement: "Yeah, Jesus—but wars would be a lot better, I think if guys would say to themselves sometimes, 'Jesus—I'm not going to do that to the enemy. That's too much.'" Looseleaf dropped the bomb on Nagasaki. Advance publicity for *Breakfast of Champions* was broken off abruptly in 1971 when Vonnegut announced in an interview that he wasn't going to write another novel. Gordon Lish, fiction editor for *Esquire*, was overheard at a cocktail party to say: "Vonnegut? You're still reading Vonnegut? Brautigan's the thing now. Vonnegut's just an old turd washed out with the tide." This was early in 1972.

Later that year. *Between Time and Timbuktu* was aired on the ETV network. This show focuses on Stony Stevenson (a character from *Sirens of Titan* in which the title of the show appears as a chapter heading) who wins the Blast-Off Space Food Jingle Competition and is shot into a chronosynclastic infundibum (the point at which all things meet) as his prize. *Between Time and Timbuktu* draws from most of the novels and many of the short stories with Stony becoming a cross between Winston Niles Rumford of *Sirens* and Billy Pilgrim of *Salughterhouse Five.* The show is among the finest things I've ever seen on television.

When the television script was released in book form, Vonnegut wrote a preface for it. In it, among other things, he says: "I have become an enthusiast for the printed word again. I have to be that, I now understand, because I want to be a character in all of my works. I can do that in print... Everything of mine which has been filmed so far has been one character short, and the character is me." In short, Vonnegut declared he soon would reappear on the bookstore shelves with another title.

It is now 1973, and the title is on the shelves. It's been almost five years since Vonnegut said it was coming: *Breakfast of Champions.* A lot of things have changed. I suspect almost everything between this new set of covers is entirely different from what Vonnegut had originally intended to do. The idea of the Jingle Contest, for one, seems very much in line with the idea of *Breakfast of Champions*, but he'd already used it on the TV film. The idea of the author (in this case, the narrator Philboyd Studge) giving up writing novels was already a very real fact in Vonnegut's life. Even the narrator lets us know the book is not the same: "I was about to be attacked by a Doberman pinscher. He was a leading character in an earlier version of this book." In print, the Doberman, Kazak, figures in little more than five pages. Still, Kazak nearly succeeds in killing the narrator, his own creator.

These changes are evident in the reviews I have read on *Breakfast* thus far. That the book is highly readable, most critics agree. All of Vonnegut is. What they differ upon is this: Is it a masterpiece or a total failure? For me, this is Vonnegut's most important book since *Sirens of Titan.* I have read virtually everything the man has allowed in print.

And therein lies the point of criticism. *Breakfast* is most accessible to those readers who have read most or all of Vonnegut, to those readers who have attempted to follow Vonnegut's growth, have tried to develop a personal relationship with him through his work. Those who haven't read or haven't understood the other work, find themselves confused and bewildered by the book. In other words, Vonnegut is writing for a very, very limited audience.

I keep remembering that when I interviewed Barry Hannah (see story in this issue), he said: "What would be defeating to me, you know, is writing poetry. You know you aren't going to get read before you're forty. Just look at the poets who are liked today. They're well into their forties—I mean, the people who turn the kids on." But does it really make it that less valuable—not to be read? How big an audience does a writer have to write for? Isn't it the writer who is most important, after all? What has he to say to *himself* first and others, many times by accident, afterwards? I will not fault Kurt Vonnegut, Jr. for writing for himself.

I think of many writers I have read about whom I can say: "You read one book by so-and-so, you've read them all." With Vonnegut, I have to say: "You read one book by Vonnegut, you've got to read them all." Is that really so bad? It takes a long time to develop a realtionship with another human being. People change as quickly as chameleons. I've known people for fifteen years who are still essentially strangers to me. Why? Because they haven't bothered to talk. Vonnegut bothers.

He bothers the critics. One of the most

frequently raised criticisms I have found against Vonnegut, the writer, is that his writing is often sophomoric, sometimes embarrassingly so. In the preface to *Between Time and Timbuktu*, Vonnegut says:

> "My father loved the music of Kurt Weill, and he said one time, admiringly, that the music sounded as though it were written by an inspired amateur. My father was a professional architect. I think he came to resent the neatness and tightness and slickness which his professionalism (and his clients) imposed on his designs. He could never be slapdash or childish or passionately crude. He could never do what inspired amateurs did..."

He goes on to say that *Between Time and Timbuktu*, "it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

About the slapdash and passionately crude, the narrator in *Breakfast of Champions* explains:

> "I am programmed at fifty to perform childishly—to insult 'The Star-Spangled Banner' to scrawl pictures of a Nazi flag and an asshole and other things with a felt-tipped pen."

The book is filled with these "primitive" sketches: of a Holiday Inn sign, an electric chair, a serpent eating its tail—one symbol for time, the apple Eve offered Adam, etc. In an odd way, these simple "scrawlings" add a degree of complexity to the book when posed against the "childlike" approach of the narrator. As the narrator says: "Symbols can be so beautiful, sometimes."

If *Breakfast of Champions* fails, I think it first has to be judged according to this ideal. The statement is offered in the body of Vonnegut's work, not in an interview, not after a reading, not at a cocktail party, not in a latter—but right there out front of one of his books. Critics and reviewers after all, are professionals. we do have to cater to our clients. We have to compromise our product, ourselves. We have to use words we wouldn't use if we could be "slapdash." We do envy, maybe even resent, a man who can try to get back to the simple, *amateurish, sophomoric* vision and still keep himself alive. We all dream of getting to the point where we can say what we want and sell it, make our livings on our own terms. It's such a pleasant dream, regardless of the implications.

Vonnegut has gotten to that point. I don't think *Breakfast of Champions* is a goodbye to writing. I think it is a logical extension of everything the author has had to say to date. He examines the period of questioning he had gone through concerning the writing of fiction, and the narrator says:

> "I thought Beatrice Keedsler had joined hands with other old-fashioned storytellers to make people believe that life had leading characters, minor characters, significant details, that it had lessons to be learned, tests to be passed, and a beginning a middle and an end."

Next he comes to the realization that:

> "I had come to pity them [his countrymen], for now I understood how innocent and natural it was for them to behave so abominably, and with such abominable results: They were doing their best to live like people invented in story-books. This was the reason Americans shot each other so often: It was a convenient literary device for ending short stories and books."

Obviously, Vonnegut is not a "disarming writer. If he were, the criticism would be unanimously in favor of his work. What he is attempting is dangerous, extremely risky. He is putting his faith in the future of human events:

> "Once I understood what was making America such a dangerous, unhappy nation of people who had nothing to do with real life, I resolved to shun storytelling. I would write about life. Every person would be exactly as important as any other. All the facts would also be given equal weightiness. Northing would be left out. Let others bring order to chaos. I would bring chaos to order, instead, which is what I have done."

Which is what he has done. What *Breakfast of Champions* has managed to do is to shock a number of professionals into either re-examining their motives or establishing immediately the best defense which is an offense—against the kind of thing Kurt Vonnegut, Jr. is liable to bring out next.

Ostensibly, the tale of *Breakfast of Champions* concerns a meeting between Dwayne Hoover, a wealthy Pontiac dealer in Midland City, who is slowly going insane, and Kilgore Trout, one of Vonnegut's most enduring characters—a virtually unknown science-fiction writer who is slowly dying. But the novel is more importantly focused on the meeting between Trout and Vonnegut, his creator. What Vonnegut has succeeded in doing in *Breakfast*, it seems to me, is present us with the first complete chronicle (as far as I can tell) of one author's success at becoming The Creator of the Universe and suddenly realizing that being God is a son-of-a-bitch. Vonnegut leads us to believe he is being noble in setting his serfs free, in the manner of Tolstoy, Jefferson, and others—but he lets us see the other side. He walks away from Trout at the end of the novel, so engrossed in his own honorability that he neglects to notice what Trout (the seventy-some-odd-year-old writer) has been screaming: "Make me young! Make me young!

A final felt-tipped drawing lets us know he knows what he has done. Vonnegut has a conscious conscience bigger than most of us. When he cries, he cries those cosmic tears for the cosmic wrongs.

*Breakfast of Champions* is a fine book for me. I love it. But then I love the man I have grown to know from whatever glimpse of his insides he has let me have on out. He is the Creator of *a* Universe. If only our other gods felt as much compassion, guilt, and love as this self-proclaimed one, we might be able to listen and love. We might be able to do most anything: like write each other about the *Breakfast of Champions.*

It's a terrible thought to come up with: that men are machines, and still be able to feel. I think, though, that it would be even worse to come up with the same conclusion and be incapable of feeling at all.

Cinema: "Paper Moon"

# More Than Make-Believe

## "...Surprisingly the results do not make us retch; rather they enrich our existence..."

by Mike Smith

**Paper Moon**, directed by Peter Bogdanovich and starring Ryan and Tatum O'Neal, is currently playing at the Dutch Square South Theatre. Rated PG.

As the opening credits appear on the screen, a tiny gramaphone blares the "Big Band" sound of an old, nearly forgotten '30's melody:

Oh, it's only a paper moon
Sailing on a cardboard sea
But it wouldn't be make-believe
If you believed in me.

Once again Peter Bogdanovich has made a film which looks like movies used to look when they still made movies like they used to. *Paper Moon*—like his earlier *The Last Picture Show*—grabs at the audience with its no-nonsense, "You Are There" black-and white photography. And like in the earlier film, Bogdanovich studies middle-American mentalities, producing some striking and shocking truths about our culture.

*Paper Moon*, though, offers an audience unabashed comedy instead of the tragic naturalism of *Picture Show*. Instead of conflicting hells in Texas, it attempts comedy and true pathos from a narrow and somewhat cliched story line—the plight of a young Depression orphan searching for a home—which filled movie houses with tears during the Depression and War years. Surprisingly, the results do not make us retch; rather, they enrich our existence.

In presenting Addie Pray's travels, Bogdanovich exposes earlier child-epics as mere Hollywood junk pumped into the mainstream of American life at fifteen cents a ticket, to people who desperately had to believe that somewhere someone was worse off than themselves. Stripped of sentiment and syrupy, calculated tears, *Paper Moon* revitalizes an exhausted genre, raising it to levels of meaning that a recounting of the sparse plot could never adequately suggest.

The film objectively records the journey of Miss Addie Loggins (later Pray) as she travels from her mother's graveside to her aunt's house in St. Joseph, Mo. Daughter of a barroom superstar and a mysterious traveling salesman, Addie faces a bleak, flat existence until Moses Pray, traveling Bible salesman and friend to the dead, arrives late for the funeral and, afterwards, mentions that he will travel near St. Joe.

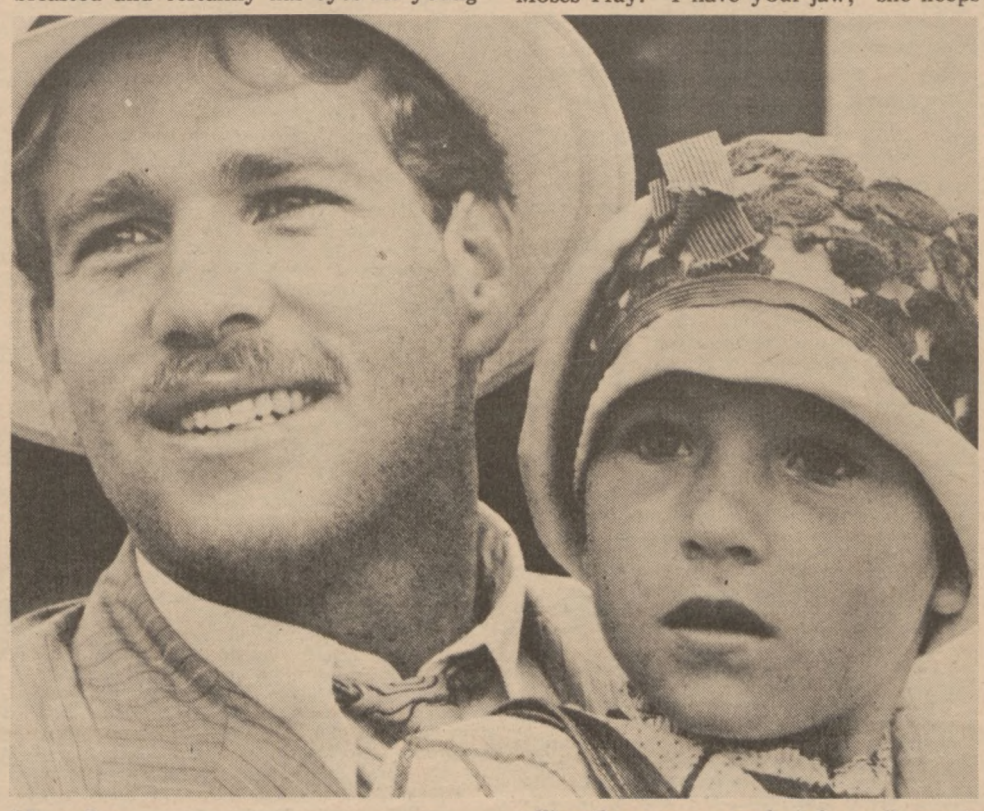
Finding the duty of delivering Addie thrust upon him, Moses at first tries to renege. He blackmails a local citizen, spends most of the money, and then tries to throw the girl on the first train to Missouri. But Addie refuses to give up her ride. Fully exploiting her sex and age, she manages to thwart Moses by demanding the money which is rightfully hers, insuring herself a place in his front seat and, she dreams, in his heart. She openly blackmails him for the ride.

Defeated by this precocious orphan, Moses finally permits Addie to travel with him. Off they drive, then, across the flatness of Kansas until Moses suggests a stop in one small town so he can sell some Bibles. Moses' job—selling "pre-ordered," personalized Bibles to recently-widowed women—amazes Addie as she watches from the car.

She realizes, of course, what Moses does on those front porches, but she does not become involved until a sticky situation demands that she does. Within a short time, she has mastered other "con games," becoming an intergal part of those absurd front-porch masquerades.

Surprisingly, Addie surpasses Moses' dexterity at these games. She exercises the talents of knowing what to do and when. She surmises immediately just how much each of these women can and will pay for such a precious item as a last memory from the stolid Kansas man who loved her for all these years.

The film concentrates on general actions until Moses offers a ride to Miss Trixie Delight and her girl, Irma Jean. Miss Trixie, who formerly traveled with a circus strip-show, frightens Addie as she assumes the seat next to Moses, pushing the young girl into the backseat. Miss Trixie is round-breasted and certainly has eyes for young



Moses Pray.

Fighting for her own survival, Addie mercilessly discredits this brazen, rounded "interloper"—for Addie has realized from the flatness of Kansas, the flatness of those front-porch women, and even the flatness of her own breasts what lies ahead in St. Joe (where she would quickly find herself) should Moses Pray acquire any kind of taste for Miss Trixie Delite.

Moses accepts the loss of Miss Trixie as passively as he accepts any occurance in the world about him. He never realizes that once again Addie has conned him. As the film continues, he grows to rely a nasty brush with "law and order."

Ripped off by the establishment and banned in Kansas, the two follow the roads across the river and into Missouri, and Addie finally comes to her aunt's house. Moses stops long enough for Addie to hop out and then drives stoically down the road. When his truck stalls, he pauses shortly to study a photo—taken in a penny arcade—of Addie perched upon a huge paper moon. Then, he almost explodes with love and glee as he watches her—through the tiny screen of his rear-view mirror—running freely down the hill, suitcase and radio in hand, toward him.

Viewed as flat images—at its most literal level—*Paper Moon* easily captures the eye as well as breezily entertains. Bogdanovich strives for and achieves something dearer and more interesting than mere entertainment, for he blends his images into a total vision of Addie Pray's Depression life. As a result, he produces a myth-historical film teeming with life and meaning.

Even before Moses leads Addie Pray out of the flatness of Kansas and into the flatness of "the Promised Land," Bogdanovich begins weaving his thematic images into a careful whole. An old theatre in a small town fills the space in a window between the two travelers-to-be as they argue in a cafe. (Bogdanovich has great respect for small-town cafes.) Its marquee proudly proclaims for all to see:

The Dream
WILL ROGERS
in
STEAMBOAT
'ROUND THE BEND

Addie has a dream as soon as she meets Moses Pray. "I have your jaw," she keeps telling the young man, but she really wants to have more in common with her new companion. When she engages Miss Trixie Delite in mortal, desperate battle, she fights not only for the place in Moses' front seat, but also for the place in his heart. Her dream becomes more real and more intense and complicated as she travels:

The Scene—A motel room, somewhere in Kansas. . . . Enjoying a fine cigar. . . being awed by FDR and entertained by Jack Benny as they come to her over the radio. . . Addie sits up in bed, teases Moses, and then gives him a full financial report of the day's haul. This would be the dream—security, happiness, warmth—which would round out her life.

Moses, then, becomes Addie's White Knight and his car a charging steed. Instead of a desperate con-man, Addie sees in Moses a trader in dreams, for he can manage—for one brief and fragile moment—to reconstruct the warmth and happiness those women knew before Death further "depressed" their lives. He does not merely sells Bibles; he sells something which makes life—for that one brief and fragile moment—round and exciting and miraculous and memorable.

Just in time, Moses realizes the totality and worth of the dream. In that exquisite split-second when he glances lovingly and longingly at the photo of Addie, he finally understands that the dream—for him, at least,—is Addie, for she alone has kept his life from becoming make-believe—a paper moon, a cardboard sea, a cliched movie plot.

In lesser hands this movie would bore instead of amuse and amaze. Bogdanovich has certainly accomplished some of the flashiest directorial feats of this year. Do not be fooled by his flash, though, for he easily beguiles the audience into accepting objectivity from his camera while actually wisely choosing, yet rigidly controlling his camera angles to control our response.

Beautifully, he evokes and recreates the Depression-stricken Kansas of straight roads and small towns. Boldly, he introduces Addie's radio as a functional "character" and symbol, subtly stressing its ability to shape her life and dream. His fidelity to detail and to the feel of the times allows striking realism as well as frightening absurdities.

Lazlo Kovacs' ever-flowing black-and-white photography reports light and shadow lovingly and carefully reveals the flatness of Kansas, faces, and life itself. The brilliant screenplay written by Alvin Sergent contains some snappy one-liners as well as fully-conceived, unsentimental poignancies. Sergent knows how to write some brilliant dialogue and understands how to make stereo-types come to life with personality and meaning.

Bogdanovich's cast deserves great praise. Once again, the director has cast private citizens (from Hays, Kan. and St. Joseph) into small but important roles (the widows, the lawmen) which give this film such an aura of authenticity. His Hollywood actors also give outstanding performances which seem as simple and true as those given by the amateurs.

Madeleine Kahn gives a screwball, but touching performance as Miss Trixie Delite. Her fight with Addie reaches tragic proportions, for Kahn never makes this woman anything but believable in spite of her comic nature.

Kahn, in a short time, creates a private, definitive, and interesting character who shatters our stereo-typed response by infusing the cliche with life and spirit. Within the context of the Addie Pray myth, Kahn has certainly blazoned out a nitch for the story of Miss Trixie Delite through her winning and complete performance.

Ryan O'Neal actually manages to steal some scenes from his young daughter Tatum. He perfectly charms everyone—even Addie for a while—as well as the audience, creating the perfect sense of adventure as he leaps from his car and dashes to Jenny Loggins' grave. O'Neal assumes an easy air which gives his front-porch scenes spice and humor and pathos. As an actor, he has finally started redeeming himself for his appearance in *Love Story*.

Tatum O'Neal gives a debut performance which marks her as an excellent and clever character actress. Ms. O'Neal liberates the role of Addie Pray, playing her not as a child but as a woman not yet grown. She never plays her material for cheap laughs or sentiments.

Ms. O'Neal is no curly-headed Shirley Temple trying to tap-dance and sing her way into our hearts. Instead, she presents a pragmatic woman with a serious and practical dream. She has created a character whose story presents us with a total and satisfying picture of life.

*Paper Moon* is a most fragile film. That gauche but somehow wonderful song, that hackneyed but revitalized story, that small-town yet universal dream, and that ludicrous yet heart-rending penny-arcade photo are ingredients that should have produced the most sickening film in recent years. Instead, the audience receives a haunting beauty in which we can believe. And because we can believe in this beauty—*Paper Moon* becomes something more than make-believe upon a screen.

# EVENTS & entertainments

## cinema

**Movie-goers are advised to call ahead to check showtimes for movies, since many area theatres are given to last-minute changes.**

**ATLANTIC I**
**3220 Two Notch Rd., 787-1225**

"Shaft In Africa,.. starring Richard Roundtree as the hero. Rated R. Times are 3:30, 5:30, 7:30 and 9:30.

**ATLANTIC II**
**3220 Two Notch Rd., 787-1225**

"Jeremiah Johnson," starring Robert Redford. Rated PG. Shows at 3:30, 5:30, 7:30 and 9:30.

**CAROLINA THEATRE**
**1223 Main Street, 252-8011**

"The Man Who Loved Cat Dancing," starring Burt Reynolds and Sarah Miles. Rated PG. Shows at 11, 1, 3, 5, 7 and 9.

**DUTCH SQUARE NORTH**
**Dutch Square, 798-1110**

"Live and Let Die," is more 007, this time with Roger Moore in the leading role. Rated PG. Shows are at 1, 3:10, 5:20, 7:30 and 9:40.

**DUTCH SQUARE SOUTH**
**Dutch Square, 798-1110**

"Paper Moon," is the newest effort by Peter Bogdanovich (who directed "The Last Picture Show" and "What's Up Doc ") and it's a good one. See review in this issue. Rated PG. Shows at 1:30, 3:20, 5:10, 7 and 9.

**FOX THEATRE**
**1607 Main Street, 254-5212**

"Emperor of the North," stars Lee Marvin and Ernest Borgnine in what is modestly billed as "the Fight of the Century." Hobo king Marvin confronts equally mean freight car conductor Borgnine during the Depression. 12:30, 2:40, 4:50, 7 and 9.

**GAMECOCK I**
**Parkland Plaza, Cayce, 796-0022**

"Carnal Knowledge," and the "Graduate" are featured in a twinbill starting Friday, July 13. "Knowledge" stars Jack Nicholson, Art Garfunkel, Candice Bergen and Ann Margret. Dustin Hoffman, of course, is "The Graduate." Show times were undecided at press time.

**GAMECOCK II**
**Parkland Plaza, Cayce, 796-0022**

"What's Up Doc!" stars Ryan O'Neal and Barbra Steiesand in a comedy. Rated PG. Show times were unavailable at press time.

**JEFFERSON SQUARE THEATRE**
**1801 Main Street, 254-6731**

"Scarecrow," stars Gene Hackman and Al Pacino, and is directed by Jerry Schatzberg. An important film. Rated R. Shows at 1, 3, 5, 7 and 9.

**MIRACLE THEATRE**
**1228 Main Street, 256-1950**

"Dillinger," features Ben Johnson's portrayal of Columbia native Melvin Purvis. Purvis, you may remember, was the G-Man who gunned down the infamous gangster Dillinger (played here by Warren Oates, out side the local bijou after the Lady in Red (Cloris Leachman) fingered him. Rated R. Shows start at 1:30, 3:30, 5:30, 7:30 and 9:30.

**PALMETTO THEATRE**
**1417 Main, 254-5800**

"White Lightning," starring Burt Reynolds in a newly-released thriller. Rated PG. Shows at 1, 3, 5, 7, and 9.

**PLAZA III THEATRE**
**1323 Main, 254-7960**

"The Sound of Music," stars Julie Andrews Shows at 2:10, 5:20, and 8:30. Rated G.

**RICHLAND MALL THEATRE**
**Richland Mall, 782-2228**

"Mary Poppins," has Julie Andrews and Dick Van Dyke. Shows are at 1, 3:30, 6 and 8:30. Early shows Saturdays at 10:30 a.m. Rated G.

**CAMPUS FILMS**

"Mondo Cane," Great music and bizarre scenes in this classic documentary. July 11 at the Russell House. Shows 7 and 9.

"The Sahara," stars Humphrey Bogart and Dan Duryea in a well-done World War II drama. July 12 at the Russell House. Shows at 7 and 9.

"Palm Beach Story," Nope, it's not the Beach Blanket Bingo crowd. Rudy Vallee, Claudette Colbert, and Joel McCrea star in this funny 1942 comedy in which a poor engineer's wife runs away to Florida and is romanced by a stuffy multi-millionaire. July 16 at the Russell House. Shows at 7 and 9.

"A Street Car Named Desire," the Tennessee Williams classic. Vivien Leigh, Kim Hunter, and Marlon Brando in one of his early triumphs. July 17 at the Russell House. Shows at 7 and 9.

## concerts

**JACKSON FIVE** will be back in Columbia on August 10 for a concert at the Coliseum. No tickets are yet on sale for this one.

**JEFF BECK, TIM BOGERT, and CARMINE APPICE will** be in concert in Atlanta's Municipal Auditorium along with special guest **Dr. JOHN** on July 16 at 8 p.m. Ticket prices are $4, $5, and $6 and are on sale at Rich's, Sear's, and other Ticketron outlets in Atlanta. This is the first Atlanta appearance for Beck's latest group.

Comedian **PAT PAULSEN** will have a six-night appearance at the Great Southeast Music Hall July 10-15. Paulsen will have two shows each on Tuesday, Wednesday, Thursday, and Sunday. Cost is $3 per person. Friday and Saturday Paulsen will perform at 9 and 11 p.m. for $4.

**FIRESIGN THEATER** will be at the Great Southeast Music Hall in Atlanta July 31-August 5. The Tuesday-Thursday and Sunday show will begin at 9 and 11 p.m. and admission will be $2.50. Friday and Saturday, at 8, 10, and 12 midnight, the shows will cost $3.50.

**CURTIS MAYFIELD** is scheduled for an Atlanta concert for July 19 at Municipal Auditorium in Atlanta.

**THE PAT BOONE FAMILY** will perform in Charleston's Municipal Auditorium on August 17 at 7 p.m. and 10 p.m. Tickets will cost $7, $6, and $5 and are available from the auditorium on 77 Calhoun Street, Charleston, S. C. 29401. Please specify 7 or 10 p.m. show.

**FRANKIE VALLI and THE FOUR SEASONS** will appear at Charlotte's Ovens Auditorium on July 22 at 7:30 p.m. Ticket prices are $6 and $5 and can be obtained by mail-order only.

**THE ALLMAN BROTHERS, THE BAND, and THE GRATEFUL DEAD** will get together on July 28 for an all-day concert at Watkins Glen Speedway in Watkins Glen, N. Y. Gates open at 12 noon July 27 and the music starts 24 hours later. The $10 ticket for admission includes parking and camping space. A limited number of tickets will be available. For information call (212) 644-4400. If you happen to be passing through...

## television

**THURSDAY, JULY 12**

2-4:30 p.m. – Senate Watergate Hearings. More of the sound of singing. (Channel 10)

9 p.m. – Palmetto Report. Lt. Gov. Earle Morris is quieried in the Final Legislative Report Card. (ETV, Channel 33, 35)

9 p.m. – Movie. "Vatican Affair". (Channel 10)

10 p.m. – Fred Wiseman Film Festival. "Essene." Filmed at a monastery in the Midwest, Wiseman's docuementary concentrates on the internal events of the religious order, the ainteraction between an abbot and his staff, the search for God in an increasingly complex world, and the spiritual and social realities of monestic existence. (Channel 7,33,35, ETV)

11:30 p.m. – Movie. "Damn Yankees". Tab Hunter stumbles his way through the dances in this Hollywood version of the successful Broadway musical. Gwen Verdon and Ray Walston join him in this 1958 release. (Channel 19)

**FRIDAY, JULY 13**

2-4:30 p.m. – Senate Watergate Hearings. In today's episode of "As the Worm Turns", we find out that the butler did it. (Channel 10)

8 p.m. – Sixty Minutes. Mike Wallace with news, profiles, and features. (Channel 19)

8:30 p.m. – Changing Music. "Revolution or Evolution: Music in Progress." The first in a six-part series about modern music, all hosted by composer, conductor, and educator Gunther Schuller. There's a brief history of music's evolution up to 1910 and some talk about the revolution that took place that year and the entirely new musical language that evolved. (ETV, 33)

9 p.m. – Movie. "Operation Kidbrother". Sean's brother Neil Connery stars in this cheap-o version of 007. Plus its been on the tube before. (Channel 10)

9 p.m. – Movie. "Countdown". It was science-fiction in 1968, but its sort of dated now. Americans race to beat the Ruskies to the moon. (Channel 19)

11:30 p.m. – Movie. "Seven Brides for Seven Brothers." This 1954 musical with Jane Powell and Howard Keel is quite worthwhile. Six fur-trapping brothers come to town to find brides after their brother (Keel) weds Miss Powell. (Channel 19)

11:30 p.m. – Dick Cavett Show. Former evangelist Marjoe Gortner and author Jerzy Kosinski are scheduled. (Channel 25)

1 a.m. – Midnight Special. Smokey Robinson hosts his old group, the Miracles, along with Rare Earth, the Stylistics, and Bonnie Bramlett. (Channel 10)

**SATURDAY, JULY 14**

2 p.m. – Major League Baseball. Teams to be announced.

2 p.m. – Movie. "The Mating Season." If there are any Thelma Ritter fans out there, then this comedy's for you. The plain-spoken mother of a man who has married well poses as a servant without letting on to her social daughter-in-law. Gene Tierney and John Lund also star. (Channel 19)

8:30 p.m. – Playhouse Biography. "Abraham Lincoln." The first talking picture made by the master of the silent screen, D. W. Griffith. This little-known masterpiece stars Walter Huston as Lincoln and features the screenplay of Stephen Vincent Benet. (ETV, Channel 7,33,35)

9 p.m. – Movie. "A Thousand Clowns", An excellent comedy. Jason Robards is great in his role as a nonconformist writer, set on making his nephew charge wise before his time. Barbara Harris plays a social worker, Barry Gordon as the young nephew, and Gene Saks as a zany children's TV show host. (Channel 10)

10 p.m. – Homewood. "A Visit With Good Neighbors." Two big servings of rural music, one with Doc Watson and son Merle in a downhome fron porch setting, the other with the bluegrass sound of the Dillards. (ETV, Channel 7, 33, 35)

11 p.m. – Movie. Burnside Dodge Horror Clasic. "Dead Man's Eye." Sounds good, but you'll have to gues about this one yourself. Lon Chaney and Jane Parker. (Channel 19)

12 midnight – Movie. "Prince Valiant." Robert Wagner, James Mason, Janet Leigh. Elaborate tale of Viking Prince Valiant, but not much plot for those over 10. (Channel 10)

12:15 a.m. – Movie. "Nightmare". Brian Donlevy and Diana Barrymore in this 1942 suspense tale. An American gambler stumbles into murder and finds himself hot on the trail of foreign agents. As long as you're up... (Channel 25)

**SUNDAY, JULY 15**

1 p.m. – Movie. "Gentlemen Prefer Blondes". Marilyn Monroe, Jane Russell, Charles Coburn in this 1953 screen version of the Broadway musical about two show business beauties on the prowl enroute to Paris. These two are worth seeing. (Channel 10)

1 p.m. – Movie. "The Rainmaker". Katharine Hepburn, Burt Lancaster. Hepburn plays a nervous spinster who's suddenly ready for love when Starbuck (Lancaster) the rainmaker comes into the scene to save this draught-stricken town. Hepburn makes it worth catching. (Channel 19)

2 p.m. – Movie. "Lonely Are the Brave." Kirk Douglas is exceptional in this unique western about a cowboy caught out of his time element. He escapes from jail and is hunted by a sheriff's posse. (Channel 25)

## new albums

**DIXIE CHICKEN (Warner Brothers) - Little Feat.** You won't find it on the best-selling charts, which is unfortunate, but this third Little Feat album is one of the best releases this year. Three new performers give the band a fuller sound, and a brilliant production job keeps all of them in order. Lowell George emerges here as not only a very good guitarist, but quite a good vocalist, too. Each seperate cut has a different style vocal, and the music is a very enjoyable blend of every style you can think of, with no particular one dominating. Sort of a combination of Ry Cooder and Allen Toussaint. Very enjoyable.

**NICE BABY AND THE ANGEL (Asylum) - David Blue.** If you're not familiar with David Blue you have only to listen to "Troubador Song" or "On Any Sunday" to discover an excellent singer/songwriter whose main assets are deeply honest lyrics and a voice that exudes just the right amounts of emotion. On about half the album, however, a terrible production job buries his voice and acoustic guitar completely. "Outlaw Man" could have been an excellent song if Blue (known at times in the past as S. David Cohen) had used his normal sparse accompaniment. Instead, Graham Nash, who produced the album, shows a complete lack of understanding of Blue's talents by giving him the type of full-band-and-chorus production that someone like Nash himself might need to help in covering up his voice. The song turns into one that almost anyone could have done. It's admirable that his friends Nash and Dave Mason would give Blue a hand with the album to make him better known, but Nash's production buried much of the talent. The soft half of the album shows a great songwriter. The rock 'n' roll half tries to turn him into something he is not.

**OOH LA LA (Warner Brothers) - Faces.** Be prepared to throw out those theories about why Rod Stewart's solo albums are so much better than the Faces albums. We always thought that Stewart gave in to group concensus, thus lowering the level of creativity, while he was able to completely dictate what he wanted to do on his own albums. This album tends to prove that the best work by Faces is done when Stewart isn't around at all. Side two is the best side of music the Faces have don since Stewart joined the group, and Rod is involved with only two of the cuts. "Fly In The Ointment," an instrumental, is one of the best cuts they've ever done. Stewart didn't touch it.

**NED DOHENY (Asylum) - Ned Doheny.** His friendship with Jackson Browne is more than just two old school chums, Doheny sings and performs in a style similar to Browne's, but generally keeps a similar light accompaniement and production to all that he does. Most of the songs are about rather sad occurrences, but he maintains artistic distance from them so that songs like "I Know Sorrow" become bright and enjoyable rather than depressing. For the most part he's through with the sad experiences and feels better for singing about them. A good first album.

**CANNONS IN THE RAIN (RCA) - John Stewart.** Dealing with rural topics is sometimes a tricky thing because the subjects tend to get polarized into all good or all bad. Stewart is one of the few performers who writes mainly about the average person and manages to find significant things to say. "Armstrong" brings the moon shot back to the black kid in Chicago. "Durango" brings perspective to the latest Peckinpah film And "All Time Woman" is just good rock with interesting lyrics. In all cases Stewart has an excellent talent for making real people out of his characters. He's probably the best in his genre, and this is certainly his best album. Also probably one of the best of the first half of the year.

– by Tom Priddy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